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Frontiers in Printmaking Conference

School of Art

Illinois State University, normaleditionsworkshop@ilstu.edu

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frontiers in printmaking

CONFERENCE

October 3, 4, and 5, 2007

PRESENTED BY

Normal Editions

Workshop



Illinois State University College of Fine Arts School of Art

frontiers in printmaking CONFERENCE

October 3, 4, and 5, 2007

PRESENTED BY
Normal Editions
Workshop



Contents

Title Page	1
Contents	2
Welcome	4
Schedule	6

Presenter bios	12
Chen, Xiaowen	12
Caulfield, Sean	12
DeVriese, Todd	13
Gossard, Steve	14
Hemminghaus, Randy	14
Higgins, Jonathan	15
Keister, David	16
Kimball, Wayne	17
Kinsey, Joni L.	17
Klett, Mark	18
Lonbom, Kathleen	18
McCloskey, Robin	18
Melis, Rachel	19
Page, Gregory	20
Pozzatti, Rudy	20
Rohmann, Eric	20
Spector, Buzz	21
Stukenberg, Jamie	22
Taniguchi, Akiko	22
Thomason, Teresa	23
Whitesell, John	23
Yamamoto, Koichi	23

Panels	24
International Printmaking: A Unique Overview	24
American Images in Print: Past and Present	25
Making Books: Text/Content	26

Presentations	27
History and Practice of Collaboration in Printmaking	27
Circus Posters and Collection in Milner Library	27
Special Collections at Milner Library Tour:	
<i>Alice in Wonderland to the Anti-Warhol Museum</i>	27
The Use of Digital Films in Traditional Copper Plate Photogravure	28
Prints from Alberta, Canada	28
Prints from Alfred University	28
Prints from South Africa	28

Demonstrations	29
Editioning of a Multi-Color Lithograph in the Normal Editions Workshop Studio	29
Large-Scale Monotypes	29
Drypoint	29
Digital Chine-Collé	29
Photo Positive Aluminum Plate Lithography Tusche Wash	30
Digital Matrix for Water-based Serigraphy	30
Exhibitions.	31
<i>Marks from the Matrix—Normal Editions Workshop</i>	
<i>Collaborative Limited Edition Prints 1976-2006</i>	31
<i>Border Crossings: an International Portfolio Exchange</i>	31
<i>Illinois State University Printmaking Faculty: Five Decades</i>	31
<i>Satirical Conscience: The Prints and Paintings of Warrington Colescott</i>	31
<i>Records: Marks and Meanings</i>	31
<i>Successors: Illinois State University Printmaking Alumni Exchange Portfolio</i>	32
<i>A Progressive Proof: Illinois State University Printmaking Alumni</i>	32
<i>New Territory: Landscape-Inspired Prints from Normal Editions Workshop</i>	32
<i>Two Suites of Four: Illinois State University Faculty Artists, Past and Present</i>	32
<i>Timeline</i>	32
<i>Language of Evidence</i>	33
<i>Selected Prints from the International Child Art Collection</i>	33
<i>Forever Free: Abraham Lincoln's Journey to Emancipation</i>	33
Handouts	34
The Use of Digital Films in Traditional Copper Plate Photogravure	34
Large-Scale Monotypes	36
Digital Chine-Collé	37
Photo-Positive Aluminum Plate Lithography Tusche Washes	38
Digital Matrix for Water-based Serigraphy	40
Maps and Directions	41
Centers for Visual and Performing Arts	41
Illinois State University	42
Restaurants Near the Illinois State University Campus.	43
Bloomington and Normal	44
Off Campus Galleries and Studios	45
Driving Directions to Off Campus Galleries and Studios	46
Notes	52
Acknowledgements	53

Welcome

to the **Frontiers in Printmaking** conference at Illinois State University, October 3-5, 2007. This event highlights the 30th anniversary celebration of Normal Editions Workshop (NEW) and is held in conjunction with the sesquicentennial year of Illinois State University. *Frontiers in Printmaking* features discourse on various historical topics, highlights current developments, and explores future directions while focusing attention on the contemporary contributions and rich heritage of printmaking and related subjects to the overall visual culture. The Conference Planning Committee consists of five members.

Butler, James D.

James D. Butler, Distinguished Professor of Art has taught all levels of lithography in the printmaking area at Illinois State University since 1976. He has received several grants and his works have been included in numerous exhibitions (receiving many awards). Butler's permanent collections include the Metropolitan Museum of Art, New York, and the Chicago Art Institute, Chicago, IL. He was recognized by Illinois State University in 2000 as a Distinguished Professor.



Finch, Richard D.

Richard D. Finch, Professor of Art, began teaching at Illinois State University in 1977, where he has taught all levels of printmaking and drawing, and has served as director of NEW. His works have been included in numerous exhibitions throughout the United States and in Europe, have won many awards, and have been acquired by many public and private collections, notably, the Brooklyn Museum, Brooklyn, New York, and the Nelson-Atkins Museum of Art, Kansas City, Missouri. Additionally, Finch received the 2006 Outstanding University Researcher Award.



Rives, Veda M.

Veda M. Rives began working at NEW in 1990 and she has contributed to all aspects of the projects in this print research and publishing facility. Rives has served as Associate Director since 1994. She maintains an active artist's studio, with an emphasis in lithography, letterpress, and handmade paper. Her work has been exhibited nationally and internationally and included in many juried shows and collections such as China International Publishing Group, Foreign Affairs Division, Beijing, China, and University of Notre Dame, South Bend, Indiana.



Rives, Meda R.

Meda R. Rives first became associated with NEW as a graduate student. In 1992 she served as an assistant director during a sabbatical leave of the director and currently serves as consultant on special projects. She teaches art at Heartland Community College and Eureka College. Active with handmade paper, letterpress, lithography and digital imagery, her artwork has been exhibited nationally and internationally and is included in the collections of the White House, Washington, DC and the Japan Print Association, Saitama, Japan.



Smelser, Sarah

Sarah Smelser, Associate Professor of Art, has taught all levels of intaglio printmaking at Illinois State University since joining the faculty in 2002. She maintains an active exhibition schedule and her monoprints are in numerous collections, including the United States Library of Congress, Washington, D.C. and the New York Public Library. Smelser is the current president of the Mid America Print Council.



Normal Editions Workshop

Normal Editions Workshop was founded in September 1976 in the School of Art, College of Fine Arts at Illinois State University, Normal. This workshop continues its role as a distinctive non-profit research facility with a close affiliation with the University and its mission "...to expand knowledge and culture among students, colleagues, and the general citizenry through teaching, research, and service." (Illinois State University 2005-2006 Graduate Catalog, p.5.) NEW's facilities are located adjacent to one of the School of Art student printmaking studios in the Center for the Visual Arts (CVA) building on campus. A close rapport remains between the NEW staff and the students, faculty, and administration of the University.



Schedule

Ongoing exhibitions available DAILY, October 2, 3, 4 & 5

- 8 a.m.-8 p.m. **Selected Prints from the International Child Art Collection**
Forever Free: Abraham Lincoln's Journey to Emancipation
 • Milner Library 2nd floor
- 8:30 a.m.- 8 p.m. **SUCCESSORS: Illinois State University Printmaking Alumni Exchange Portfolio**
 • BroMenn Regional Medical Center Atrium, Virginia & Franklin Streets, Normal, (off campus)
 1st, 2nd, and 3rd floors
- 9:30 a.m.-4:30 p.m. **Marks from the Matrix: Normal Editions Workshop Collaborative Limited Edition Prints 1976-2006**
 • University Galleries 1
- Border Crossings: an International Portfolio Exchange**
 • University Galleries 2
- Illinois State University Printmaking Faculty: Five Decades**
 • University Galleries 2.5 and 3
- 10 a.m.-5 p.m. **A Progressive Proof: Illinois State University Printmaking Alumni Exhibition**
NEW Territory: Landscape-Inspired Prints from Normal Editions Workshop
Two Suites of Four: Illinois State University Faculty Artists, Past and Present
 • McLean County Arts Center, 601 N. East Street, Bloomington, (off campus)
 Brandt and Armstrong Galleries
- Noon-4 p.m. *Satirical Conscience; The Prints and Paintings of Warrington Colescott*
 • Illinois Wesleyan University, Ames School of Art, Bloomington (off campus), Merwin Gallery
- 4-7 p.m. *Records: Marks and Meaning, new works by ISU printmaking graduate students*
 • Transpace Gallery, 102 W North Street in Uptown Normal (off campus)

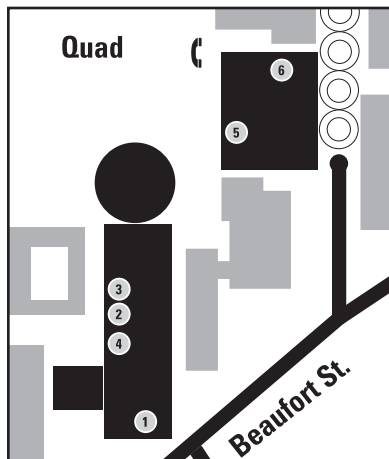
Tuesday, October 2, 2007

- 7-8 p.m. FREE Pre-conference activity—video screening**
Art: 21 episode entitled *Protest*
 • University Galleries, Center for the Visual Arts

All locations on Illinois State University campus unless otherwise noted.

Wednesday, October 3, 2007

- 9 a.m.-3:30 p.m.** **Demonstration:** *Large-Scale Monotypes* by Koichi Yamamoto
 • Center for the Visual Arts 123 (Intaglio)
- Demonstration:** *Editioning of a Multi-color Lithograph* by Wayne Kimball
 • Center for the Visual Arts 129-A (NEW)
- Normal Editions Workshop “Art Talk”** documentary video
 • Center for the Visual Arts 129
- 3-5:30 p.m.** **Registration**
Drop-off: Timeline exchange portfolio
Sales: *Marks from the Matrix* (NEW catalog with discount for attendees)
 • Center for Performing Arts Lobby
- 5-6:45 p.m.** **Buffet Dinner with cash bar**
 • Center for Performing Arts Lobby
- 7-8:30 p.m.** **Welcome:** Richard Finch, Veda Rives, Mayor Chris Koos, President Al Bowman, Acting Dean Jim Major, Director Tony Crowley
Keynote Speaker: Rudy Pozzatti, with introduction by James D. Butler
 • Center for Performing Arts Concert Hall
- 8:30-10:30 p.m.** **Exhibitions with Reception and cash bar**
 Sponsored by the College of Fine Arts, the School of Art, and the Friends of the Arts:
 Music by Paul Borg
- Marks from the Matrix: Normal Editions Workshop Collaborative Limited Edition Prints 1976-2006**
 • University Galleries 1
- Border Crossings: an International Portfolio Exchange**
 • University Galleries 2
- Illinois State University Printmaking Faculty: Five Decades**
 • University Galleries 2.5 and 3

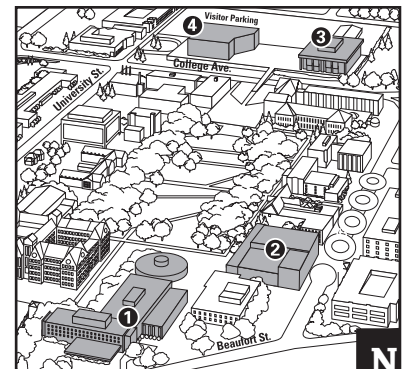


Center for the Visual Arts

1. University Galleries, room 110
2. Lithography Studio, room 127
3. Normal Editions Workshop (NEW), room 129
4. Intaglio Room, room 123

Center for the Performing Arts

5. Lobby
6. Concert Hall



1. Center for the Visual Arts
2. Center for the Performing Arts
3. Milner Library
4. Bone Student Center

Thursday, October 4, 2007

- From 7:30 a.m.** **Continental Breakfast**, sponsored by Takach Press Corporation
• Center for Performing Arts Lobby
- 8 a.m.-4 p.m.** **Registration**
Sales: *Marks from the Matrix* (NEW catalog with discount for attendees)
• Center for Performing Arts Lobby
- 8-10:30 a.m.** **Drop-off and Deadline:** *Timeline* exchange portfolio
• Center for Performing Arts Lobby
- 8 a.m.-noon** **Drop-off:** Portfolios from Open Portfolio participants (optional)
• Center for the Visual Arts Room 134
- 8:15-8:30 a.m.** **Announcements**
• Center for Performing Arts Concert Hall
- 8:30-10:15 a.m.** **Panel:** *International Printmaking: a Unique Overview*, panelists include Todd DeVriese, Xiaowen Chen, Sean Caulfield, and Akiko Taniguchi
• Center for Performing Arts Concert Hall
- 8:30 a.m.-12:30 p.m.** **Demonstration:** *Large Scale Monotypes* by Koichi Yamamoto
• Center for the Visual Arts 123 (*Intaglio*)
Demonstration: *Editioning of a Multi-color Lithograph* by Wayne Kimball
• Center for the Visual Arts 129-A (*NEW*)
- 10:15-10:45 a.m.** **Morning Break**, sponsored by Takach Press Corporation
• Center for Performing Arts Lobby
- 10:45 a.m.-12:30 p.m.** **Panel:** *American Images in Print: Past and Present*, panelists include Dr. Joni L. Kinsey, John Whitesell, and Mark Klett
• Center for Performing Arts Concert Hall
- 12:30-1:15 p.m.** **Lunch** (box lunch pick-up—advance order with registration required)
• Center for Performing Arts Lobby
- 1:15-3 p.m.** **Presentation:** *History and Practice of Collaboration in Printmaking* by Rudy Pozzatti and David Keister, with roundtable discussion including James D. Butler, Richard Finch, and Veda Rives
• Center for Performing Arts Concert Hall
- 1:15-3 p.m.** **Demonstration:** *Editioning of a Multi-color Lithograph* by Wayne Kimball
• Center for the Visual Arts 129-A (*NEW*)
- 1:15-2:15 p.m.,
2:15-3:15 p.m.,
and 3:15-4:15 p.m.** **Demonstration:** *Drypoint* by Randy Hemminghaus
• Center for the Visual Arts 123 (*Intaglio*)

All locations on Illinois State University campus unless otherwise noted.

Thursday continued

- 2-3 p.m.** **Gallery talk:** *Border Crossings* by Vulindlela Nyoni, introduction by Erik Waterkotte
• *University Galleries 2*
- 3:30 p.m.** **Bus departure:** from Illinois State University to Illinois Wesleyan University
• *From School and Beaufort Streets cul-de-sac*
- 4-5 p.m.** **Artist's lecture:** Warrington Colescott at Illinois Wesleyan University
(*Satirical Conscience; The Prints and Paintings of Warrington Colescott*—exhibition closing reception follows the lecture)
• (off campus) Room 218 Ames School of Art, Illinois Wesleyan University, Bloomington
- 5:30 p.m.** **Bus departure:** from Illinois Wesleyan University to Illinois State University
• *To circle drive Bone Student Center*
- 6-8 p.m.** **Recruitment Fair with refreshments and cash bar,**
sponsored by the College of Fine Arts and the School of Art
and Graphic Chemical & Ink Company
- Open portfolio: *Frontiers in Printmaking* conference attendees
- Position announcements
- Vendor information
- NEW promotional materials: Wayne Kimball lithograph, NEW prints, *Marks from the Matrix* books
- Portfolio Presentation: *Digital Prints from Alfred University:* Xiaowen Chen
- Portfolio Presentation: *Prints from South Africa:* Vulindlela Nyoni
- Portfolio Presentation: *Prints from Alberta, Canada:* Sean Caulfield and Akiko Taniguchi
• *Bone Student Center Brown Ballroom*
- 8-10 p.m.** **Exhibition with Reception,**
sponsored by the College of Fine Arts and the School of Art
- Records: Marks & Meaning*, an exhibition of prints by Julia Goos, Jenny Hansen, Eleanor Jensen, and Nick Satinover—Illinois State University School of Art graduate students in printmaking
• *Transpace gallery, 102 W North Street, Normal (off campus)*

All locations on Illinois State University campus unless otherwise noted.

Friday, October 5, 2007

- From 7:30 a.m.** **Continental Breakfast**, sponsored by Office of Research in Arts Technology (ORAT)
• *Center for Performing Arts Lobby*
- 8 a.m.-3 p.m.** **Registration**
Pick-up: *Timeline* exchange portfolio
Pick-up: *SUCCESSORS: ISU Printmaking Alumni* exchange portfolio
Sales: *Marks from the Matrix* (NEW catalog with discount for attendees)
• *Center for Performing Arts Lobby*
- 8:15-8:30 a.m.** **Announcements**
• *Center for Performing Arts Concert Hall*
- 8:30-10:15 a.m.** **Panel:** *Making Books: Text / Context*, panelists include Buzz Spector, Eric Rohmann, Rachel Melis, and Jamie Stukenberg
• *Center for Performing Arts Concert Hall*
- 8:30 a.m.-12:30 p.m.** **Demonstration:** *Large Scale Monotypes* by Koichi Yamamoto
• *Center for the Visual Arts 123 (Intaglio)*

Demonstration: *Editioning of a Multi-color Lithograph* by Wayne Kimball
• *Center for the Visual Arts 129-A (NEW)*
- 9-10 a.m.,
10-11 a.m.,
and 11 a.m.-noon** **Demonstration:** *Photo-positive Aluminum Plate Lithography Tusche Wash* by Gregory Page
• *Center for the Visual Arts 127 (Litho)*
- 10:15-10:45 a.m.** **Morning Break**, sponsored by Office of Research in Arts Technology (ORAT)
• *Center for Performing Arts Lobby*
- 10:45 a.m.-
12:15 p.m.** **Shuttle Bus**, continuous departures and returns: *SUCCESSORS: ISU Printmaking Alumni Exchange Portfolio Exhibition* at BroMenn Regional Medical Center Atrium—1st, 2nd, and 3rd floors (Virginia and Franklin streets, Normal)
• *From School and Beaufort Streets cul-de-sac*
- 11 a.m.-noon** **Presentation:** *The Use of Digital Films in Traditional Copperplate Photogravure* by Jonathan Higgins
• *Center for Performing Arts Concert Hall*
- Noon-1 p.m.** **Lunch** (box lunch pick-up—advance order with registration required)
• *Center for Performing Arts Lobby*
- 1-2 p.m.** **Presentation:** *The Use of Digital Films in Traditional Copperplate Photogravure* by Jonathan Higgins
• *Center for Performing Arts Concert Hall*

All locations on Illinois State University campus unless otherwise noted.

Friday continued

1-2:20 p.m. **Presentation:** *Selections from Milner Library's Special Collections/Artists' Books* by Kathleen Lonbom and Teresa Thomason
• *Milner Library 6th floor (Special Collections)*

**1-2 p.m.,
2-3 p.m.,
and 3-4 p.m.** **Demonstration:** *Digital Chine-collé* by Robin McCloskey
• *Center for the Visual Arts 123 (Intaglio)*

**1-2 p.m.,
2-3 p.m.,
and 3-4 p.m.** **Demonstration:** *Digital Matrix for Water-based Serigraphy* by John Whitesell
• *Center for the Visual Arts 127 (Litho)*

1-4 p.m. **Demonstration:** *Editioning of a Multi-color Lithograph* by Wayne Kimball
• *Center for the Visual Arts 129-A (NEW)*

2-3 p.m. Mid America Print Council Members' Meeting
• *Center for the Visual Arts 118*

2:30-4 p.m. **Presentation:** *Circus Posters and Collection in Milner Library* by Steve Gossard
• *Bone Student Center Circus Room*

5-7 p.m. **Exhibitions with Reception**, sponsored by Illinois State University
A Progressive Proof: Illinois State University Printmaking Alumni Exhibition
NEW Territory: Landscape-Inspired Prints from Normal Editions Workshop
Two Suites of Four: Illinois State University Faculty Artists, Past and Present
• *McLean County Arts Center, 601 N. East Street, Bloomington (off campus)*
Brandt and Armstrong Galleries

7-9 p.m. **Exhibitions with Reception/ISU Graduate Open Studios**
sponsored by the College of Fine Arts and the School of Art
Timeline, conference exchange portfolio
The Language of Evidence, exchange portfolio
• *208-212 E. Douglas Street, Bloomington (off campus)*
• *Manneken Press Open Studio,*
• *1106 Bell Street, corner of Hannah and Bell streets, Bloomington (off campus)*

All locations on Illinois State University campus unless otherwise noted.

Chen, Xiaowen

Xiaowen Chen's work is included in many permanent collections including: Evansville Museum of Arts and Science, Indiana; Santa Barbara Museum of Art, California; Chinese National Museum of Arts, Beijing, China; The University of South Dakota; Rose-Hulman Institute of Technology, Indiana; and Illinois State University.

Significant exhibitions in the last four years:

- *In the Western New York*, Albright-Knox Gallery and El Museo Gallery, Buffalo, New York (2007)
- *We Will Have Bread* (one-person show), 798 Gallery, Beijing, China (2007)
- *We Will Have Bread* (one-person show), He Xiangning Art Museum, China (2007)
- *Ping Yiao International Photography Exhibition*, Ping Yiao, China (2006)
- *Convergence at E116/N40*, Beijing, China (2005)
- *Mirage* (one-person show), Artist Commune, Hong Kong (2005)
- Chengdu International Biennial (2005)
- *Behind Door 20 Years*, University Art Museum, University of California at Santa Barbara, Santa Barbara, California (2004)
- *Art of the Americas*, Santa Barbara Museum of Art, Santa Barbara, California (2004)
- *Beijing International New Media Exhibition*, China Millennium Art Museum, Beijing, China (2004)

Honors/Awards:

- Saltonstall Foundation for the Arts Grant
- Laurie Tisch Sussman Foundation Award (2004)
- New York Foundation for the Arts Grant (2003)
- Chun-Hui China Department Education Fellowship (2003)
- Honorary Professor, Tsinghua University, Beijing, China
- Honorary Professor, Central Academy of Fine Arts, Beijing, China

Panel: **International Printmaking: a Unique Overview**

Topic: **Making Prints in China**

Open Portfolio Feature: **Digital Prints from Alfred University**



Caulfield, Sean

After completing his MFA in printmaking at the University of Alberta in 1995, **Sean Caulfield** spent five years working in the United States, first at Northern Illinois University as a visiting professor, and then at Illinois State University as an assistant professor. In 2001 he returned to Canada to work at the University of Alberta as a Canadian Research Chair in printmaking. Caulfield has participated in a wide range of national and international exhibitions throughout Canada, the United States, Europe, and Japan.

Significant exhibitions include:



- International Print Triennial Kracow, 2000 Bridge to the Future, Kracow, Poland
- Re-membered Image, Gallery of the Canadian Embassy, Tokyo, Japan
- 2nd International Triennial of Graphic Art, Prague, Czech Republic
- Ljubljana Biennial Print Exhibition, the Modern Gallery and Tivoli Gallery, Ljubljana, Slovenia.

Awards and grants received during this period include:

- SSHRC Fine Arts Creation Grant
- Canada Council Travel Grant
- Visual Arts Fellowship
- Illinois Arts Council Grant
- Prix Banque Nationale du Canada
- Trois Rivières, Quebec, Canada
- Second Place in the Second Annual Great Canadian Printmaking Competition, Toronto, Ontario, Canada
- Grand Prize in the Third 21st Century Grand Prix Exhibition, Tokyo, Japan.

Sean Caulfield's work is in various public and private collections including: Wright State University, Dayton, Ohio; Liu Haisu Art Museum of Shanghai, China; Purdue University Galleries, West Lafayette, Indiana; Loyola University Chicago; Ernst and Young, Toronto, Canada; University of Alberta, Canada; Canada Council Art Bank, Ottawa, Ontario; Alberta Art Foundation, Canada.

*Panel: **International Printmaking: a Unique Overview***

*Topic: **Printmaking in Canada***

*Open Portfolio Feature: **Prints from Alberta, Canada***

DeVriese, Todd

Todd DeVriese is an artist and educator living in Lubbock, Texas. In the last 17 years he has had 25 solo exhibitions at 27 venues, as well as shown artwork in more than 100 invitational exhibitions ranging from two-person shows to group shows. These exhibitions have been located in North America as well as internationally. In addition, his artwork was seen in 42 juried exhibitions, and is held in 28 private and public collections, including two major commissions: one at the Federal Reserve Bank of Chicago, and one at the School Employees Retirement System of Ohio, in Columbus.

DeVriese received a Bachelor of Fine Arts degree in 1985 and a Master of Science degree in 1988 from Illinois State University, and a Master of Fine Arts degree from The Ohio State University in 1992. In 1996, he joined the faculty in the Department of Art at The Ohio State University. In 2001, he was hired at Zayed University in the United Arab Emirates (the region's first national university for women) with a mandate to set up and develop a program in the area of fine art and design. During this time, he also served as interim dean for the College of Arts and Sciences. In 2007, he joined Texas Tech University as the director of the School of Art.



Todd DeVriese was a print shop coordinator at Pilchuck Glass School from 1992 to 1995. He also served on the Board of Directors of the Ohio Art League as vice president from 1995 to 1999. DeVriese has participated in artists' residency programs such as the Anchor Graphics Printmaking Residency in Chicago, and the Ohio Arts Council Artists Exchange/Residency with the city of Dresden, Germany. His curatorial work has involved five exhibitions in the last 10 years, including *The Method and the Matrix: Contemporary Printmaking in Ohio*, held at the Riffe Gallery, Columbus, and the Weston Art Gallery, Cincinnati (2003).

*Panel: **International Printmaking: a Unique Overview***

*Topic: **Printmaking in United Arab Emirates***

Gossard, Steve

In 1976 Steve Gossard earned a bachelor's degree from the Art Department at Illinois State University. He received a master's degree in art history in 1982. Since then, Gossard has had experience working with exhibits in University Galleries at the Center for Visual Arts, and was asked to curate an exhibit from Milner Library's circus collection. That began his interest in circus historical research. In the course of researching the exhibit he met some of the retired circus professionals still living in the city. These were wonderful, fascinating people, and he felt that their accomplishments had been forgotten by the Bloomington community. Gossard resolved to try to give them the acknowledgement that they deserved. From 1985 to 1992 he published seven articles in *Bandwagon* magazine, the journal for the Circus Historical Society of America. In 1991 he self-published the one-and-only comprehensive history of the development of trapeze: *A Reckless Era of Aerial Performance, the Evolution of Trapeze*. That same year Gossard was hired as curator of Circus Collections at Milner Library, and in 1992 he was appointed official historian for the Circus Fans of America.



*Presentation: **Circus Posters and Collection in Milner Library***

Hemminghaus, Randy

Randy Hemminghaus was born in Canada in 1957. He received an AOCA from the Ontario College of Art, Toronto in 1981 and an MFA in printmaking from Concordia University, Montreal in 1990. He has taught printmaking at many different places including Concordia University, Montreal, Canada, Rutgers University, New Brunswick, NJ and The Lower East Side Printshop, NY.

Hemminghaus was co-founder of Galamander Press, NY (1994-2004) and is currently the Master Printer / Shop Manager of the Brodsky Center for Innovative Editions (formerly RCIPP-The Rutgers Center for Innovative Print and Paper), at Rutgers University, New Brunswick, NJ.



Other freelance Collaborator/Master Printer development and editioning shops from 1985-present include:

David Krut Fine Arts, Johannesburg, South Africa
Rutgers Center for Innovative Print and Paper, New Brunswick, New Jersey
Vinalhaven Press, Vinalhaven, Maine
Atelier Scarabee, Val David, Quebec, Canada
Open Studio, Toronto, Ontario, Canada
Fox Graphics, Merrimac, Massachusetts
Printmaking Workshop, New York, New York

Collaborations with international artists have included William Kentridge, Fred Wilson, Trenton Doyle Hancock, Chris Ofili, Glenn Ligon, Isaac Julien, Gary Schneider, Brian Novatny, Susan Hambleton, Mel Chin, Jose Bedia, Los Carpentieros, Willi Cole, Maria Magdalena Com-pos-Pons, Leon Golub, Robert Indiana, Alison Saar, Grisha Bruskin, Charles Hewitt, Dorothy Dehner, Komar and Melamid, Peter Saul, David Hare, Jean-Paul Riopelle.

*Demonstration: **Drypoint***

Higgins, Jonathan

Jonathan Higgins was born in Oakland, California in 1962. He received a B.A. in art from Humboldt State University in 1987 and an M.A. in art from New York University in 1992. He has taught printmaking at the College of New Rochelle and West Virginia University, he was co-founder and master printer of Galamander Press, New York, from 1994 to 2000, and he is the proprietor of Manneken Press, a fine art press he co-founded in 2000 with Sarah Smelser in Bloomington, Illinois. *Full Circle: Recent Prints from Manneken Press* is a traveling exhibition on tour to several venues in the United States through early 2008.



Higgins has worked as master printer at print workshops including:

- Patricia Branstead Studio, New York
- K. Caraccio Studio, New York
- Kala Art Institute, Berkeley, California
- New York University, New York
- The Printmaking Workshop, New York
- Rutgers Center for Innovative Print and Paper, Rutgers University, New Brunswick, New Jersey
- David Smith-Harrison Studio, Emeryville, California
- Vinalhaven Press, Vinalhaven, Maine, and New York

As an artist, Higgins has exhibited widely. He has had solo exhibitions at:

- 80 Washington Square East Galleries, New York
- SFMoMA Artists Gallery, San Francisco

His work has been included in group exhibitions at:

- Collins C. Dibboll Art Gallery, Loyola University, New Orleans
- Freundorfer Gallery, New York

- Helleden Litografiska Akademin, Tidaholm, Sweden
- International Print Center, New York
- Long Beach Museum of Art, Long Beach, California
- P.S.122 Gallery, New York
- Quay School of Fine Arts, Wanganui, New Zealand
- Wakeley Gallery, Illinois Wesleyan University, Bloomington, Illinois
- Weisman Art Museum, Minneapolis
- Zimmerli Art Museum, Rutgers University, New Brunswick, New Jersey

Higgins's work has been shown at several art fairs, including *Estampa Internacional del Grabado y Ediciones de Arte Contemporáneo*, Madrid, Spain, and *Art Frankfurt*, Frankfurt, Germany. He has been awarded artist residencies at Kala Art Institute, Berkeley, California; ARTica Studio, Bilbao, Spain; and the Frans Masereel Centrum, Kasterlee, Belgium. He received the James D. Phelan Art Award in Printmaking: Honorable Mention in 2003.

Higgins's work is included in the following collections: Amity Art Foundation, Connecticut; K. Caraccio Etching Studio Archive, New York; Fidelity Investments, Boston; Frans Masereel Centrum, Kasterlee, Belgium; Kala Art Institute, Berkeley, California; Long Beach Museum of Art, Long Beach, California; New Jersey State Council for the Arts; Nieman-Marcus, Dallas; Reader's Digest Association, Inc. Corporate Art Collection, Pleasantville, New York; Royal Museum of Fine Arts, Antwerp, Belgium; University of Mississippi, Southern Graphics Council Archive; University of Nebraska, Lincoln; University of Texas, Austin; Vinalhaven Press, Vinalhaven, Maine; Jane Voorhees Zimmerli Art Museum, Rutgers University, New Brunswick, New Jersey.

Presentation: ***The Use of Digital Films in Traditional Copper Plate Photogravure***

Keister, David

David Keister earned his BFA in printmaking at Ohio University in Athens. For the next three years, he was a master printer and shop manager at Landfall Press in Chicago. Keister then moved to Bloomington, Indiana, where he received his MFA in printmaking at Indiana University. In 1980, Keister and Distinguished Professor of printmaking Rudy Pozzatti founded Echo Press in Bloomington. For the next 16 years, he worked in collaboration with artists producing many editions of fine art prints. Keister now lives in Grand Rapids, Michigan, and is a visiting assistant professor at Grand Valley State University, where he teaches beginning printmaking and 2D design.



As the master printer and technical director at Echo Press, Keister received a printer's proof of each edition, and accrued a remarkable body of contemporary prints while at both Landfall Press and Echo Press. In 2003, Ann and David Keister chose Grand Valley as the recipient of their vast collection of more than 300 prints, an important addition to the university's growing Print and Drawing Cabinet.

Presentation with Rudy Pozzatti: ***History and Practice of Collaboration in Printmaking***

Kimball, Wayne

Professor Wayne Kimball has taught lithography and drawing at Brigham Young University in Provo, Utah since 1984. He holds both an MFA from the University of Arizona in Tucson and a Tamarind Master Printer Certification (TMP) from the Tamarind Institute, the University of New Mexico in Albuquerque. His exhibition record is extensive, including 55 solo exhibitions at various galleries, museums, and educational institutions; 414 regional, national, and international juried and invitational exhibitions; and 95 awards from competitive juried exhibitions.



Kimball's work is represented in 75 permanent institutional collections including: Bibliothèque Nationale in Paris, the National Museum of American Art in Washington, D.C., the Brooklyn Museum, the Philadelphia Museum of Art, the National Gallery of Fine Arts in Washington, D.C., the Library of Congress in Washington, D.C., New York University, the Phoenix Art Museum, and the Utah Museum of Fine Arts.

*Demonstration: **Editioning of a Multi-Color Lithograph in the Normal Editions Workshop Studio***

Kinsey, Joni L.

Joni L. Kinsey is professor of American art history in the School of Art and Art History at the University of Iowa, where she has taught since 1991. She received her Ph.D. from Washington University in St. Louis and specializes in landscape painting and theory and art of the American West.



Kinsey is the author of *Thomas Moran's West: Chromolithography, High Art, and Popular Taste* (University Press of Kansas, 2006), *Plain Pictures: Images of the American Prairie* (Smithsonian Institution Press, 1996), and *Thomas Moran and the Surveying of the American West* (Smithsonian, 1992) as well as many articles and book chapters. Kinsey is the winner of the 1996 Eugene M. Kayden National Book Award and the 2007 Western Heritage Awards Outstanding Art Book Prize from the National Cowboy and Western Heritage Museum. Among other courses, she teaches a class at the University of Iowa on 19th century American print culture and is working on an exhibition of American etching revival prints for the University of Iowa Museum of Art.

*Panel: **American Images in Print: Past and Present***

*Topic: **Chromos and Controversies in the 1870's: Thomas Moran and Louis Prang's Western Series***

Klett, Mark

Mark Klett photographs the intersection of cultures, landscapes, and time. His background includes working as a geologist before turning to photography. Klett has received fellowships from the Guggenheim Foundation, the National Endowment for the Arts, the Buhl Foundation, and the Japan/U.S. Friendship Commission. His work has been exhibited and collected both nationally and internationally for more than 25 years. He is the author of 12 books including the recently released *Yosemite in Time* (Trinity University Press, 2005, with Rebecca Solnit and Byron Wolfe), *Third Views, Second Sights* (Museums of New Mexico Press 2004), and *After the Ruins* (University of California Press). Klett is Regents' Professor of Art at Arizona State University in Tempe.



Panel: American Images in Print: Past and Present

Topic: Projects based on 19th Century photographs of the American West: The "Third View" and "Yosemite in Time"

Lonbom, Kathleen

Kathleen Costello Lonbom is the fine arts librarian at Milner Library, Illinois State University. She received a BFA degree in studio art from Carnegie Mellon University, and an M.F.A degree from Illinois State University. Lonbom earned her M.L.I.S. degree from the University of Illinois, Urbana-Champaign. In addition to her work as a public services librarian, Lonbom administers and curates the International Collection of Child Art, a unique collection of children's art housed in Milner Library's Special Collections.



Presentation with Teresa Thomason: Special Collections at Milner Library Tour: Alice in Wonderland to the Anti-Warhol Museum

McCloskey, Robin

For several years **Robin McCloskey's** work has explored the manipulated landscape. Two Bay Area features, the redwood forest and the Baylands, have figured prominently in this work. As McCloskey hikes that terrain, she is awestruck to think of its nearly total transformation in a little less than 200 years. Despite that reshaping, traces of past inhabitants aren't hard to discern: places with Spanish names abound, and exiting the freeway at Ashby in Berkeley, she passes Shellmound Street, which was for more than a thousand years the site of a Native American settlement.



McCloskey tries to imagine previous inhabitants standing where she does, looking at the places that have become familiar to her, fascinated with the idea that the land on which we now live and work harbors secrets from those long gone. Remnants from the past, entombed beneath our feet, mirror the personal memories and secrets buried in the mind and heart.

She is at work on a series of prints that explore this idea of landscape and memory. Specifically, the landscapes include both a typical view and its imagined underground aspect. The work begins with the building of a sculpture, composed primarily of soil, to represent the underground portion. Embedded in the dirt and mud are everyday objects that anyone might have owned and used. Some may have personal significance, having once belonged to family members, though they are objects much too ordinary to be considered heirlooms.

The structures are photographed and digitized, combined with the more prosaic landscape photo, and manipulated in Photoshop to create the sense of seeing above ground and below. The computer montage is outputted as film and exposed onto a plate to create a photo-etching. The photo imagery is augmented with traditional printmaking, drawing, or monotype, to add color and a handmade mark. Working in that manner allows McCloskey to layer the present with the past, and the experimental with the traditional, in terms of both content and technique.

*Demonstration: **Digital Chine-Collé***

Melis, Rachel

Rachel Melis is an assistant professor of art at the College of Saint Benedict and Saint John's University in Minnesota. She received her B.A. at Grinnell College and her MFA at the University of Wisconsin-Madison. Her books, prints, and installations use letterpress-printed texts, carved textures, and vintage textiles to convey the processes of carrying and settling. She compares paper ephemera to natural objects and forces, such as seeds, streams, and fires that act as bearers of destruction or germination.

Her work has been exhibited nationally in numerous venues including:

- *Visual Arts Society of Texas 39th Annual Spring Exhibition*, Denton
- *Off the Wall*, the 2006 *Juried Mid America Print Council Members Exhibition*, University of North Dakota, Grand Forks
- *Fifth Annual North American Book Arts Exhibition*, Bright Hill Center, Treadwell, New York
- *Built by Hand: The Book as Art*, *An International Juried Book Exhibition*, Baltimore;
- *Carry On*, a solo show on display at the University of Michigan Lane Hall Gallery.

(Photo credit Shawn Strange)



*Panel: **Making Books: Text/Context***

*Topic: **Natural Ephemera and Paper***

Page, Gregory

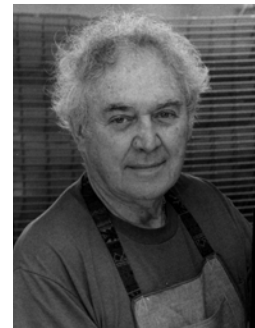
Gregory Page is an associate professor of printmaking at Cornell University in Ithaca, New York. Page's prints have been exhibited internationally and are included in the permanent collections of numerous museums such as the Brooklyn Museum of Art, the Museum of Fine Arts in Houston, and the Mint Museum in Charlotte, North Carolina. He has traveled throughout Italy with the Cornell Architecture, Art and Planning's Rome Program. Page has been a printer at Vermillion Editions in Minneapolis, an assistant printer at Landfall Press in Chicago, and is a co-founder of The Inkshop Printmaking Center/Olive Branch Press in downtown Ithaca, New York.



*Demonstration: **Photo Positive Aluminum Plate Lithography Tusche Wash***

Pozzatti, Rudy

Rudy Pozzatti is a Distinguished Professor of Fine Arts Emeritus at Indiana University. Now 80 years old, Pozzatti is an esteemed artist, printmaker, and teacher who developed Indiana University's printmaking program, which is considered to be among the finest in the country. His work has been the focus of numerous one-man exhibitions in various museums and galleries throughout the United States, Italy and Germany, and is included in many world-class collections including those of the Museum of Modern Art in New York and the National Gallery in Washington, D.C.



(Photo credit John Ahlhauser)

Keynote Speaker

*Presentation with David Keister: **History and Practice of Collaboration in Printmaking***

Rohmann, Eric

Eric Rohmann was born in Riverside, Illinois in 1957. He grew up in Downers Grove, a suburb of Chicago. As a boy, he played Little League baseball, read comic books, collected rocks and minerals, insects, leaves, and animal skulls. In high school, he was a volunteer keeper at the Brookfield Zoo, working in the Children's Zoo feeding animals and cleaning cages.

Rohmann has his BS in art and an M.S. in studio art from Illinois State University, and an MFA in printmaking/fine bookmaking from Arizona State University. He also studied anthropology and biology. Rohmann taught printmaking, painting, and fine bookmaking at



Belvoir Terrace in Massachusetts and introductory drawing, fine bookmaking and printmaking at St. Olaf College in Minnesota.

Rohmann's work has been exhibited at various galleries in Illinois, Ohio, Minnesota, and Indiana. His work is in the permanent collections of several institutions in the United States and Europe. He has created book jackets for a number of novels including *His Dark Materials* by Philip Pullman and has written three children's books: *My Friend Rabbit*, *The Cinder-Eyed Cats*, and *Pumpkinhead*.

Panel: **Making Books: Text/Context**

Topic: **Book Art and Illustration**

Spector, Buzz

Buzz Spector is an artist and critical writer whose artwork has been shown in such museums and galleries as the Art Institute of Chicago, Los Angeles County Museum of Art, Museum of Contemporary Art in Chicago, Corcoran Gallery of Art, Washington D.C., and the Mattress Factory, Pittsburgh, PA. Spector's work makes frequent use of the book, both as subject and as object, and is concerned with relationships between public history, individual memory, and perception. He has issued a number of artists' books and editions since the mid-1970s, including, most recently, *Time Square*, a letterpress limited edition bookwork published by the Pyracantha Press at Arizona State University in Tempe earlier this year. Previous Spector publications include *Details; Closed to Open*, an artists' book of photographic details from images in the Swarthmore College Peace Collection, an archive of historical and contemporary information related to peace and social justice, published in 2001 by the artist and Swarthmore College, and *Beautiful Scenes; Selections from the Cranbrook Archives* (Cranbrook Art Museum, Bloomfield Hills, Michigan, 1998).



Spector was a co-founder of *WhiteWalls* in Chicago in 1978, a magazine of writings by artists, and he served as the publication's editor until 1987. Since then he has written extensively on topics in contemporary art and culture, and has contributed reviews and essays to a number of publications including *American Craft*, *Artforum*, *Art Issues*, *Dialogue*, *Exposure*, *New Art Examiner*, and *Visions*. He is the author of *The Book Maker's Desire*, critical essays on topics in contemporary art and artists' books (Umbrella Editions, 1995), and numerous exhibition catalogue essays, including "Ann Hamilton: Sao Paulo" (University of Washington Press, 1992), and "Dieter Roth" (University of Iowa Museum of Art, 1999).

Spector earned his B.A. in Art from Southern Illinois University at Carbondale in 1972, and his MFA with the Committee of Art and Design at the University of Chicago in 1978. His most recent recognition is a 2005 New York Foundation for the Arts (NYFA) Fellowship. In 1991, he was awarded a Louis Comfort Tiffany Foundation Fellowship, and in 1982, 1985 and 1991, he received National Endowment for the Arts Fellowship Awards. He is professor and chair of the Department of Art at Cornell University, Ithaca, New York.

Panel: **Making Books: Text/Context**

Topic: **Pages**

Stukenberg, Jamie M.

Jamie Stukenberg is a lifelong resident of northern Illinois. His goal of an engineering career shifted in the 1980's when the onset of computer-aided drafting sparked his interest in computer graphics. He developed his skills by working with some of the earliest digital retouching computer technology. The partnering of these skills with a long history of hobby photography inspired by his father provided a natural fit as he merged into digital photography. His natural eye for identifying the file quality needed for museum catalog print enables him to see the final goal from the viewfinder.



Stukenberg has been employed for the past 15 years by Professional Graphics Inc., Rockford, Illinois. His most recent project is *Jasper Johns: Gray* for the Art Institute of Chicago. Other clients include Illinois State University, the Metropolitan Museum of Art, Yale University Beinecke Rare Book and Manuscript Library, Whitney Museum of American Art, The J. Paul Getty Museum, the LaSalle Bank Photography Collection, the John Michael Kohler Arts Center, Studio Blue Design, and many private art collectors. *PGI web site:* www.pgiworldwide.com

Panel: *Making Books: Text/Context*

Topic: *Color Correction in Digital Photography*

Taniguchi, Akiko

Akiko Taniguchi is a practicing print-artist from Tokyo. She resides in Edmonton, Alberta, Canada. Since completing her MFA at Musashino Art University in 1993, Taniguchi has had 18 solo exhibitions throughout Japan, Canada, Russia, and the United States. Recent solo and two-person exhibitions include Yanagisawa Gallery, Saitama, Japan, and Davidson Gallery, Seattle. She has also been in numerous international printmaking exhibitions including most recently: *12th International Biennial Print and Drawing Exhibition*, Taichung, Taiwan; *6th Kochi International Triennial Exhibition of Prints*, Kochi, Japan; and *4th Novosibirsk International Biennial of Contemporary Graphic Art*, Novosibirsk, Russia. Awards Taniguchi has received for her artistic activities include: CWAJ Art Grant Award, Tokyo; Merit Award at Janet Turner National Print Competition, Chico, California; and Third Place at National Juried Print Exhibition, Newark, New Jersey. Numerous public collections have acquired her work including: University of Alberta, Edmonton, Alberta, Canada; Alberta Foundation for the Arts, Edmonton, Alberta, Canada; State Museum of Oriental Art, Moscow; Silpakorn University, Bangkok, Thailand; and the Los Angeles County Museum of Art, Los Angeles, California.



Panel: *International Printmaking: a Unique Overview*

Topic: *Printmaking in Japan*

Thomason, Teresa

Teresa Thomason is a lifelong resident of Bloomington-Normal and has a BS in sociology from Illinois State University. She has been employed at Illinois State for 26 1/2 years, 25 of which have been at Milner Library. She is a library assistant working on Floor 6 and in Special Collections.

*Presentation with Kathleen Lonbom: **Special Collections at Milner Library Tour: Alice in Wonderland to the Anti-Warhol Museum***



Whitesell, John

John Whitesell attended Earlham College, IN, Miami University, OH, and Indiana University, IN, where he received his MFA in printmaking. Since 1973 he has been a professor of fine arts specializing in printmaking at the University of Louisville, KY. During his career as artist and printmaker his work has been included in more than 100 group exhibitions and 19 one- or two-person exhibitions. He also has had his work published in 12 folios. Screen-printing was his primary interest early in his career, but he has worked in most traditional printmaking media. Digital processes have been applied to his work in relief and screen printing since 1987. Currently he uses digital processes applied to intaglio and screen-printing as well as working directly in ink jet printing.



*Panel: **American Images in Print: Past and Present***

*Topic: **The Screen Art of Sylvia Wald and Byron Burford***

*Demonstration: **Digital Matrix for Water-based Serigraphy***

Yamamoto, Koichi

Koichi Yamamoto was born in Osaka, Japan in 1967. He moved to Dayton, Wyoming in 1983 where he recognized the importance of communication through the visual arts. He completed his BFA at the Pacific Northwest College of Art in Portland, Oregon in 1992 and then moved to Krakow, Poland in search of lithography stones. He continued producing works in Warsaw, Poland until 1993 and attended Bratislava Academy of Fine Arts in Slovakia in 1994 to study copper engraving. In 1995 he produced monotypes in the Academy of Fine Arts in Poznan, Poland. Yamamoto completed his MFA at the University of Alberta, Canada in 1999 and worked as a textile designer in Fredericia, Denmark. From 2000 to 2006, he was an associate professor at Utah State University in Logan, Utah and at the University of Delaware in Newark, Delaware. He is currently an assistant professor at the University of Tennessee in Knoxville.



*Demonstration: **Large-Scale Monotypes***

Panel Discussions

International Printmaking: a Unique Overview

Panelists **Todd DeVriese, Xiaowen Chen, Sean Caulfield, and Akiko Taniguchi** present a survey of current printmaking activities in various parts of the world.

Printmaking in Canada

Sean Caulfield discusses contemporary printmaking in Canada. The talk will move across Canada highlighting several key print-artists, as well as important centers for printmaking including educational institutions and artist-run centers. Caulfield will end with questions about the challenges associated with curatorial practices as they relate to print exhibitions in Canada and beyond.

Printmaking in Japan

Akiko Taniguchi presents images from a group of Tokyo-based print-artists, beginning with a number of established artists, and then moving to examples from mid-career and emerging artists. The talk will focus primarily on the studio practices of those artists, but she will also share observations about the differences in the Tokyo printmaking community and that of North America.

Making Prints in China

Xiaowen Chen discusses *New Chinese Printmaking (1920 to Post-Mao Period)*, which is seen as a powerful art form that has played a significant historical, social, and political role for the past 100 years. Most of the works from this period are socialistic. Some of the recent works by a number of the most influential printmaker-artists have suggested the trend to investigate the meaning of “making”, rather than content in their works. Some of the artists, such as Cai Qing and Lu Shengzhou, address the process of making as a ritualistic act, while other artists, such as Xu Bing and Qu Xijie, see themselves as nature or culture “observers”. Nevertheless, their works raise the question of when and how the process of making prints could become conceptual.

Printmaking in United Arab Emirates

Todd DeVriese presents insights into printmaking in the Middle East.

American Images in Print: Past and Present

Panelists **Joni L. Kinsey, John Whitesell, and Mark Klett** explore uniquely American imagery in various print-related media and their contemporary and historical contexts.

Chromos and Controversies in the 1870s: Thomas Moran and Louis Prang's Western Series

Joni L. Kinsey focuses on Thomas Moran, Louis Prang, and the chromolithograph controversy. In 1876 the Boston firm of L. Prang and Co. issued a deluxe boxed edition of chromolithographs drawn from 15 watercolors by Thomas Moran, one of the leading landscape painters of the American West. The images offer a vivid glimpse into many spectacular areas of the region and they provide a remarkable case study of aesthetic controversy. Hailed by many for their remarkable color and exceptional quality, and dismissed by others for having been produced mechanically, the prints were embroiled in a vehement debate about the merits of reproductions versus original art, a dispute that ultimately affected their subsequent reputation and established a hierarchy of media that has persisted to the present.

The Screen Art of Sylvia Wald and Byron Burford

John Whitesell highlights the early silkscreen art of Sylvia Wald and Byron Burford. Sylvia Wald worked for a short time for the Work Projects Administration (WPA) in Philadelphia teaching art to grade school children. In 1937 she moved to New York City and became a working artist affiliated with A.C.A. Gallery. There she met Harry Gottlieb, a painter and pioneer silkscreen printmaker. From him she learned the basics of silkscreen. In 1942 she moved with her husband, a physician and major in the Army, to Kentucky, where they were stationed at Fort Knox. While in Kentucky she experimented with silkscreen and developed a textural and expressive style of work unique to and not characteristic of the medium at that time. This presentation will display Wald's screen prints, covering about 20 years of production. Byron Burford grew up in the early part of the 20th century when traveling circuses and carnivals were a major form of entertainment to rural and small town America. Burford's imagination was stimulated by the exotic excitement of these traveling entertainments and he developed a career-long devotion to circus images in his art. This presentation will show some of Burford's circus silkscreen prints from the 1970s.

Projects based on 19th century photographs of the American West: "Third View" and "Yosemite in Time"

Mark Klett shows two projects based on 19th century photography of the American West: *Third View* and *Yosemite in Time*. Klett's photographs have been made by returning to the original vantage points of historic photographs. The new work explores time and change, considering the physical and cultural contexts for the views. The difference in the processes between the centuries will also be shown by the use of multimedia and digital printmaking techniques.

Making Books: Text / Context

Panelists **Buzz Spector, Eric Rohmann, Rachel Melis, and Jamie Stukenberg** focus on various aspects of artists' books. The panel will survey the transitioning cultural and physical circumstances of the book: "Books Today and Tomorrow".

Book Art and Illustration

Eric Rohmann will discuss visual narrative in children's books and artists' books, focusing on some ways in which sequential images tell stories. While the audiences of artist's books and illustrated books for kids do not often cross over, the making of these books share a great many technical and conceptual concerns.

Natural Ephemera and Paper

Rachel Melis's unique books function as components in her installations as well as discrete objects. She will present her own work in a discussion of the artist's book as a frontier art form—a wagon that moves what we hold dear into the future while founding the home through which we will move.

Pages

Buzz Spector will offer a brief survey of new publishing activity in the artists' book world, based on his recent visit to the New York Artists' Book Fair. Spector will examine ways in which new—and old—technologies are applied in the service of artistic meaning, and will reflect on the changing distribution and publication services for artists interested in making books as art. Spector will also show some views of his recent offset and/or editioned book-works, broadsheets, and ephemera.

Color Correction in Digital Photography

Jamie Stukenberg presents aspects of digital photography as it relates to Professional Graphics, Inc.'s color relationship with fine art book printing through the color correction process. Changes in the last decade include alterations to the photographers' workflow, following International Color Consortium (ICC) color profiles and color correction from monitor to the press. Stukenberg will also highlight the photography of Jasper Johns' works on location and his work on John Michael Kohler Arts Center projects.

Presentations

History and Practice of Collaboration in Printmaking

David Keister traces the history of printmaking and the role of printers and their staffs in the production of prints through history. He begins with the Chinese and their discoveries and then follows printing to Europe and the traditions of the early print shops, with the master printers that became the model for our contemporary print workshops. **Rudy Pozzatti** will speak of his experiences as an artist working in collaboration with many printers over the years. The presentation will be followed by a roundtable discussion with **Jim Butler, Richard Finch, and Veda Rives**.

Circus Posters and Collection in Milner Library

Steve Gossard presents the Milner Library Circus Collection at Illinois State University, which is comprised mainly of printed materials from the first half of the 20th century. Posters, programs, and heralds from this collection and Gossard's personal collection will be used to illustrate the stylistic changes in advertising artwork between the 1890s and the 1940s. Gossard will explain how changes in social attitudes affected the techniques and the display of advertising artwork.

Special Collections at Milner Library tour: Alice in Wonderland to the Anti-Warhol Museum

Kathleen Lonbom and **Teresa Thomason** present works from Salvador Dali's *Alice* to O'Connell's *Anti-Warhol Museum* at Milner Library's Special Collections and Rare Book Room, located on the library's 6th floor. This presentation includes a selected display of the library's wonderful collection of limited edition publications, artists' books, and portfolios. Many of the featured pieces utilize printmaking processes, including engraving, lithography, etchings, and silkscreen. Highlighted publications include a number of unique pieces created by Illinois State University's School of Art faculty and alumni: Eric Rohmann's *The Gift of the Black Swan*, with original etchings; Gary Justis and L.J. Douglas's *Lincoln's Lost Ear: A Conceptual Art Project*; Ken Kashian's bound portfolio of photographs and poems, *Along the Mackinaw*; Jin Lee's *Book of Heads*; and Mark Staff Brandl's *Das Auge Der Verfolgung*, a stone lithograph folded into a folio. Along with Illinois State University's own illustrious and imaginative artists, the collection also includes works authored and illustrated by an intriguing circle of well known and lesser known creators: Alan James Robinson's *A Fowl Alphabet* featuring 26 wood engravings; *Alice's Adventures in Wonderland* with woodcuts and an original etching by Salvador Dali; a rendition of William Blake's *Proverbs of Hell* with illustrations by Duane Campbell; Edgar Allan Poe's *Two Tales*, with original lithographs by Charles Keeping; and the miniscule miniature *Mask* by Carol Cunningham. These and many other inspiring and magical pieces from the collection will be discussed and available for conference attendees to examine.

The Use of Digital Films in Traditional Copper Plate Photogravure

Jonathan Higgins reveals the process of photogravure which holds a place of mystery and intrigue in the minds of most artists. When talking about photogravure or showing prints, Higgins has heard two sentiments commonly expressed: “You actually do that?” and “I’m not sure what it is but I’ve heard it’s really difficult and complicated.” While it’s probably not for those who want immediate gratification, photogravure is a fairly straightforward process that, with the right tools, a bit of experience, tenacity, and patience can be done successfully.

Since there are built-in waiting periods in the process, which make it difficult to present in a conference setting, the presentation will demonstrate the entire photogravure process in a narrated slide show. Step by step from beginning to end, this presentation aims to demystify the process and encourage others to try it. Higgins will also discuss one of the newer developments in photogravure: the use of digitally produced positives. Several examples of photogravure prints and digital positives will be available to view after the presentation.

Prints from Alberta, Canada

Professor **Sean Caulfield**, Canada Research Chair in Printmaking, University of Alberta (U of A), will show work from a recent artist’s book project entitled “Darkfire.” This is a collaborative initiative between, Caulfield, Jonathan Hart, Director of Comparative Literature and Professor of English, U of A, and Associate Professor Susan Colberg, Design, U of A. This unbound artist-book consists of 10 prints accompanied by 10 poems written by Professor Hart. The book, designed by Colberg, includes a title page, text layout, the ten image/poem pairings and a colophon all housed in a portfolio case. In addition, Caulfield will be showing examples of prints from staff and graduate students associated with the U of A. **Akiko Taniguchi** will also show work from her recent solo exhibition in Japan.

Prints from Alfred University

Xiaowen Chen will show artwork from the *Digital Print Edition from the Institute for the Electronic Art at Alfred University*.

Prints from South Africa

Vulindlela Nyoni from the Centre for Visual Art, University of KwaZulu-Natal, Pietermaritzburg, South Africa will share insights into printmaking in South Africa during his gallery talk for Border Crossings exhibition and a presentation during the Open Portfolio session. Nyoni will speak about some issues surrounding South African printmaking, particularly those to do with transgression and transformation. He will present some actual work of colleagues and his own prints. To contextualize this work further, Nyoni will show digital slides which give a glimpse into the locale that is South Africa, including studios and artists

Normal Editions Workshop “Art Talk”

Documentary video of presentation by **James D. Butler**, **Richard D. Finch**, **Veda M. Rives** and **Sarah Smelser** at McLean County Arts Center, September 18, 2007.

Demonstrations

Editioning of a Multi-color Lithograph in the Normal Editions Workshop Studio

Wayne Kimball editions a multi-color lithograph in the Normal Editions Workshop studio throughout the conference. Stop in several times to observe the progress of the project.

Large-Scale Monotypes

Koichi Yamamoto creates large/scale monotypes, dynamically and efficiently, without compromising respect to the unique craft of printmaking. Yamamoto uses basic printmaking tools such as inks, rollers, plates, and presses as drawing tools to generate the composition. The printed paper records the image-making process and produces a large format monochromatic monotype. Minimum inventory and maximum diversity are the aims of this production.

Drypoint

Randy Hemminghaus will focus on the various different substrates and their characteristics as well as the use of varied and different tools to score or mar the surfaces. He will also be showing a variety of prints that have utilized drypoint independently and in conjunction with other techniques such as aquatint and photogravure. These include the work of William Kentridge, Charles Hewitt, Francine Simonin and others. I will also discuss and demonstrate the printing of drypoint, with a discussion of inks and paper.

“Drypoint is a printmaking technique of the intaglio family, in which an image is incised into a plate by scratching the surface with a hard, sharp metal (or diamond) point. Traditionally the plate was copper, but now acetate, zinc, or plexiglas are more commonly used. The deeper the scratch on the surface, the darker the ink will be at that point. Drypoint scratching leaves a rough burr at the edges of each line. This burr gives drypoint prints a characteristically soft, and sometimes blurry, line quality.” From Drypoint. (2007, July 24) *Wikipedia, The Free Encyclopedia*

Digital Chine-collé

Robin McClosky combines digital imaging with traditional chine-collé techniques. McClosky begins with a digital file to create a “key” image on a photopolymer plate. She then uses Photoshop to create layers of color, or another image layer. The imagery is output digitally on Japanese paper and combined on the press with the photo-etched plate. The results can range from a subtly colored image to a complex, layered print.

Photo-Positive Aluminum Plate Lithography Tusche Washes

Gregory Page explores the evolution and development of imagery through photo positive lithographic plates. Page covers the use of various drawing materials and approaches on different film surfaces utilizing single and multiple burns on the plates. He discusses several stenciling techniques with a variety of materials, with emphasis on the use of lithographic tusche washes. The demonstration culminates in the production of a small number of prints generated from the development of imagery and ideas printed in single or multiple colors.

Digital Matrix for Water-based Serigraphy

John Whitesell encourages a dialogue about the state of fine art screen-printing and its place in relationship to the rapidly evolving realm of fine art digital printmaking. Whitesell's demonstration will be about the creation of the digital matrix and the basic equipment and materials that can be used for the process.

Exhibitions

Marks from the Matrix: Normal Editions Workshop Collaborative Limited Edition Prints 1976-2006, University Galleries, September 25-October 28, 2007, features approximately 70 contemporary prints published since 1976 by a variety of artists selected from the NEW archive, highlighting a great diversity in the subject matter, stylistic approaches, and printmaking media. Artists include: Garo Antreasian, George Atkinson, Harold Boyd, Phyllis Bramson, Byron Burford, James D. Butler, Sam Cady, Rodney Carswell, Xiaowen Chen, Jane Dickson, John Dilg, Michael Dubina, Julia Fish, Chuck Forsman, Mark Forth, John Fraser, Dan Gamble, Raymond E. George, Harold Gregor, Sidney Goodman, Denise Green, Alex Grey, Arturo Herrera, Eleanor Himmelfarb, John Himmelfarb, Stewart Hitch, David Hodges, Mark Innerst, Suzanne Jackson, Keith Jacobshagen, Ilya Kabakov, Wayne Kimball, Edward Knippers, Donald Lipski, Robert Malone, James McGarrell, David Moreno, Gwynn Murrill, Dann Nardi, Dennis Oppenheim, John Phillips, Rosanne Retz, Richard Rezac, Lyle Salmi, Kenny Scharf, Rosalyn Schwartz, Larry Shineman, Kiki Smith, Dan Socha, Buzz Spector, Robert Stackhouse, C. Louis Steinburg, Robert Weaver, Kimball P. Wells, John Whitesell, and David Wojnarowicz.

Border Crossings: an International Portfolio Exchange, Gallery 2, University Galleries, September 25-October 28, 2007. Shannon Collis and Erik Waterkotte organized this portfolio exchange and exhibition featuring artists from the USA, Canada, Japan, Thailand, Mexico, and South Africa. Twenty-two participating artists will present new works interpreting the theme of borders, either geographical or in terms of global issues, contemporary culture, and technology. Artists include: Tonia Bonnell, Sean Caulfield, Shannon Collis, Steven Dixon, Helen Gerritzen, Kevin Haas, Tomoyo Ihaya, Liz Ingram, Walter Jule, Yoko Kawazoe, Alejandro Magallenes, Gus Mazzocca, Vulindlela Nyoni, Robin Smith Peck, Marilee Salvator, Marc Siegner, Laurie Sloan, Akiko Taniguchi, Tracy Templeton, Kitikong Tilokwattanotai, Julie Voyce, Erik Waterkotte, and Koichi Yamamoto.

Illinois State University Printmaking Faculty: Five Decades, Galleries 2.5 and 3, University Galleries, September 25-October 28, 2007, features recent works by 14 artists who are current, emeritus, and former faculty members of the printmaking area. Artists include Harold Boyd, James D. Butler, Sean Caulfield, Richard Finch, Ray George, Fred Gude, Nan Heid, Anita Jung, Helen Gerritzen, Charles Marsh, Meda Rives, Veda Rives, Sarah Smelser, and Tracy Templeton.

Satirical Conscience: The Prints and Paintings of Warrington Colescott, Merwin Gallery, Ames School of Art, Illinois Wesleyan University, Bloomington, August 30-October 5, 2007.

Records: Marks and Meaning, Transpace gallery, 102 W. North Street, Uptown Normal, October 1-27, showcases new works on paper that incorporate various printmaking techniques by Illinois State University graduate students in printmaking. Julia Goos, Eleanor Jensen, Jenny Hansen, and Nick Satinover investigate recording through material and conceptual experimentation. The exhibition presents the idea of recording as archival and historical, architectural and environmental, additive and subtractive. The various media include ink on paper, silkscreen, etching, woodcut, lithography, acrylic, and mixed media on paper.

SUCCESSORS: Illinois State University Printmaking Alumni Exchange Portfolio, BroMenn Regional Medical Center Atrium, 1st, 2nd, and 3rd floors, Normal, September 8-October 31, 2007. Meda and Veda Rives organized this portfolio exchange featuring 30 alumni who created a wide variety of prints on paper (sheet size: 13 by 19 inches). Imagery, image size, media, and paper were selected by the individual artists: Dennis Applebee, Kaye Buchman, Christopher Buoscio, Frank Bush, Nicholas J. DePeder, Todd J. DeVriese, Johnny Disco, Rhea Edge, Bob Erickson, Dick Folse, Jeff Garland, Brandon J. Gunn, Melissa Haviland, Yoko Kawazoe, Hannah Miller, Mitch Mitchell, Kelly Naschert, Colin Tuis Nesbit, Lori Niemtschk, Mary Jane Parker, Teresa J. Parker, Meda R. Rives, Veda M. Rives, Marilee D. Salvator, Amy Schmierbach, Emerson Stone III, Grace Traynor, Phillip J. Turner, Pamela Wenger, and Steven Wirth.

A Progressive Proof: Illinois State University Printmaking Alumni Exhibition, McLean County Arts Center, Bloomington, August 31-October 13, 2007, features new works by 36 artists who are Illinois State University printmaking alumni from the Bachelor of Fine Arts, Master of Arts, Master of Science, and Master of Fine Arts degree programs. Artists include: Dennis Applebee, Nathan Bailey, Charles Barth, Jessica Benjamin, Tonia Bonnell, Kaye Buchman, Frank Bush, Christy Crowhurst, Johnny Disco, Carol Eacret-Simmons, Rhea Edge, Richard Folse, Brandon Gunn, Brian Hammond, Melissa Haviland, Julia Heatherwick, Jason Judd, Craig Martin, Kelly Naschert, Teresa Parker, Matthew Pazzol, Matt Pulford, Meda R. Rives, Veda M. Rives, Eric Rohmann, Marilee Salvator, Amy Schmierbach, Chris Shepherd, Joseph Sim, Emerson Stone III, Phillip Turner, Erik Waterkotte, Pamela Wenger, Steven Wirth, and Sigrid Wonsil

NEW Territory: Landscape-Inspired Prints from Normal Editions Workshop, McLean County Arts Center, Bloomington, August 31-October 13, 2007, features selected publications from Normal Editions Workshop by nine artists whose imagery is inspired by or incorporates elements of landscape. Artists include: Michael Chandler, Michael Dubina, Julia Fish, Chuck Forsman, Martin Garhart, Ed Herbeck, John Himmelfarb, Wonsook Kim, and James McGarrell.

Two Suites of Four: Illinois State University Faculty Artists, Past and Present, McLean County Arts Center, Bloomington, August 31-October 13, 2007, features selected publications from Normal Editions Workshop by eight artists who are current or former art faculty members from Illinois State University including: Bill Burk, James D. Butler, Rodney Carswell, Harold Gregor, Raymond E. George, Ken Holder, C. Louis Steinburg, and David Tell.

Timeline, Graduate Studio, Douglas Street, Bloomington, October 5, 2007. Julia Goos and Lori Niemtschk organized the Frontiers in Printmaking open exchange portfolio. Participating conference attendees responded to the theme of *Timeline*, submitted editions of 12 impressions, using any archival printmaking process, fitting within the size requirements of 5 x 7 inches and not thicker than 1/16 inch. Ten of the prints from each edition will be redistributed to other participants, one complete set of prints will be housed in the Normal Editions Workshop Archive, and a second complete set of prints will be exhibited and sold in support of Illinois State University's printmaking program.

Language of Evidence portfolio exchange, Graduate Studio, Douglas Street, Bloomington, October 5, 2007. Julia Goos and Eleanor Jensen organized this portfolio exchange and exhibition featuring 15 artists. Evidence can be collected and combined, recorded and presented. It is defined as both a noun and a verb. Evidence can be a documentation of information or an experienced activity. In this portfolio, exchange artists will use their own visual language to explore material or conceptual evidence. This collection is intended to demonstrate the wide range in printmaking process and the interpretation of an idea. It will in itself evidence the expansive relationship between mark-making and meaning. Artists include: Jeremy Cody, Bob Erickson, Diana Gabriel, Ben Gardner, Julia Goos, Fred Hagstrom, Jenny Hansen, Gesine Janzen, Eleanor Jensen, Heather O'Hara, Mark Ritchie, Doug Russell, Sarah Smelser, Sarah Wiseman, and Melinda Yale.

Selected Prints from the International Child Art Collection, Milner Library, Illinois State University, August 17-October 14, 2007. The current exhibit of prints from Milner Library's International Collection of Child Art (ICCA) represents a range of printmaking processes: relief, intaglio, and silkscreen. The 19 artworks in this display were created by child artists throughout the world. The pieces were selected from various traveling exhibits and provide a glimpse into the collection's 300 prints. Printmaking can be an especially forgiving process for children to experiment with because it does not always require specific tools or processes to create images, and the immediacy of the process is quite engaging. Textures, patterns, and the quality of a surface provide young artists with inviting methods to explore positive and negative space, composition, design, and pattern.

The ICCA celebrates the creativity and innovative work produced by children with a global perspective. Thought-provoking representations of whimsical animals, fanciful portraits, musings on daily life, enchanting landscapes, and other creative themes provide a window for the viewer to share the captivating outlook of a child. The work in this collection reflects the energy and inventiveness young artists bring to art-making and the profoundly imaginative vision they use to create images. The ICCA was initiated with the donation of 3,500 artworks to the University Museum in 1970. Illinois State University's Milner Library acquired the collection in early 2000. This unique resource, part of Milner Library's Special Collections, has grown to include more than 8,600 pieces of art from more than 50 countries of origin, and is thriving under the library's stewardship. To learn more about the International Collection of Child Art, or to find information about the exhibits available for loan, please visit <http://www.ilstu.edu/icca>.

Forever Free: Abraham Lincoln's Journey to Emancipation, Milner Library, Illinois State University, August 23-October 5, 2007, features panel reproductions of rare historical documents, period photographs, cartoons, and memorabilia. This exhibit re-examines President Lincoln's views on slavery and his evolving approach to emancipation during the Civil War. Milner was honored to be selected as one of only 63 libraries to participate in the tour. *Forever Free: Abraham Lincoln's Journey to Emancipation* has been organized by the Huntington Library, San Marino, California, and the Gilder Lehrman Institute of American History, New York City, in cooperation with the American Library Association Public Programs Office. This exhibition was made possible by major grants from the National Endowment for the Humanities, promoting excellence in the humanities, and the Abraham Lincoln Bicentennial Commission, created by Congress and charged with planning the national celebration of Lincoln's 200th birthday.

Handouts

The Use of Digital Films in Traditional Copper Plate Photogravure

by Jonathan Higgins

Photogravure defined: *Photogravure* is an intaglio printing process utilizing an etched copper plate to transfer a photographic image to a paper support. The process was first developed by Henry Fox Talbot in the 1840s and perfected by Karl Klic in 1879. Utilizing a gelatin emulsion, a continuous tone photographic image, and a random dot screen or traditional dust-ground aquatint, the photogravure process produces a continuous tone photographic image with a full tonal range. This differs from photo-etching, lithography, screen, and photopolymer techniques, which break the photographic image into tiny dots of either black or white (no grays), simulating continuous tone.

Direct gravure is a similar process wherein an original drawing on a translucent surface, rather than a photographic positive, is used to make the exposure. *Rotogravure* was a widely used commercial adaptation of the photogravure process, utilizing a copper cylinder rather than a flat plate, and high speed presses, to produce high quality images for mass reproduction.

The process of photogravure in a nutshell: A full size continuous tone film-positive, either photographically or digitally derived, or an original drawing on tracing paper, drawing film, etc., is produced. A piece of paper-backed gelatin is placed in a potassium dichromate solution, rendering it sensitive to ultraviolet (UV) light. The sensitized gelatin, when dried, is contact-exposed first to the positive film, then to a random dot screen, with high intensity UV light in a vacuum frame. The light sensitive gelatin hardens under the UV exposure in relation to how much light it receives through the positive. The exposed gelatin is adhered to a copper plate and developed in warm water, washing away the softer, unexposed gelatin. The gelatin that remains lies on the plate in a negative relief of the image and acts as an etching resist. After curing, the plate is given an aquatint dust ground (if a screen exposure was not used), and etched in several baths of ferric chloride. Beginning with an almost saturated solution and moving to successively diluted solutions, the ferric chloride gradually penetrates through the gelatin and begins etching the copper. The thinnest areas of the resist, corresponding to the darkest image areas, begin to etch first, then the darker grays, middle grays, and so on. The plate is removed from the last ferric chloride bath just as the lightest highlights begin to etch. The remaining gelatin is removed and the plate is examined: the image is made up of etched pits in the copper plate of varying depths corresponding to the tonal values of the positive. The plate is inked, wiped, and printed onto dampened paper using an intaglio press.

Bibliography: Books on photogravure and related processes.

- Burkholder, Dan. *Making Digital Negatives for Contact Printing*. 1999. Carrollton: Bladed Iris Press. ISBN: 0-9649638-6-8. Information on creating digital Imagesetter films.
- Crawford, William. *The Keepers of Light*. 1979. New York: Morgan & Morgan Publications. ISBN: 87100-158-6. Has a chapter on the history and process of photogravure.
- Kolb, Gary P. *Photogravure: A Process Handbook*. 1986. Carbondale & Edwardsville: Southern Illinois University Press. ISBN: 0-8093-1252-2. A very thorough and well-written book.
- Morrish, David and MacCallum, Marlene. *Copper Plate Photogravure: Demystifying the Process*. 2003. Woburn: Focal Press. ISBN: 0-240-80527-5. Also very thorough, and the most recent and up-to-date book on photogravure.
- Sacilotto, Deli. *Photographic Printmaking Techniques*. 1982. New York: Watson-Guption Publications. ISBN: 0-8230-4006-2. Out of print, but still available on Amazon.com, E-Bay, etc. Chapters on photogravure as well as most other photo-printmaking techniques.

Web resources:

- Lothar Osterburg Photogravure Web site: <http://home.earthlink.net/~lotharosterburg/>. Includes notes on the process and some good links to suppliers and other sites of interest.
- Renaissance Press Web site: <http://www.renaissancepress.com/>. Includes notes and good photographs of the process.
- Dead Cat Press Web site: <http://www.photogravure.net/>. Still under construction, this site is by the authors of *Copper Plate Photogravure: Demystifying the Process*.

Suppliers:

- Wilkem Scientific, P.O. Box 301, Pawtucket, RI 02862. (800) 766-5676. Selling one-gallon containers of 48 be Fuji-Hunt Blue Label Rotoiron ferric chloride, as well as hydrometers, potassium dichromate, and other useful items.
- Macdermid Autotype: manufacturer and supplier of Autotype Rotogravure Pigment Paper GP 35. (800) 323-0632. <http://www.macdermidautotype.com/>.
- Freestyle. (800) 292-6137. Stouffer scales, Halftone, line, Ortho-litho films and darkroom chemistry.
- BK Companies, 14275 Midway Road, Suite 170, Addison, TX 75001. (972) 720-0383. Will produce Duraclear continuous tone positive films from digital files. It's easy: you can upload your file directly to their server via FTP.
- Copygraphics, 314 Read Street, Santa Fe, NM 87501. (505) 988-1438. They produce Imagesetter films from digital files. Can upload directly to their server via FTP.

Large-Scale Monotypes

by Koichi Yamamoto

For the *Frontiers in Printmaking* conference, I will share with friends and colleagues how I make large monotypes, in dynamic compositions, efficiently and without compromising the unique craft of printmaking.

This process requires fairly minimal resources as far as time, material, and energy. Ideas are free, so I would like to utilize this unlimited resource as the essential ingredient for the image-making through recording the act.

Ideas are the unlimited resource and essential ingredient in my image-making process. I use basic printmaking tools such as inks, rollers, plates, and presses as drawing tools to generate compositions and print on paper to complete the activity.

Minimum inventory and maximum diversity are the aims of this production.

The entire process of making one print will require no more than 30 minutes. My objective is to produce a large format monochromatic monotype (78 x 21 inches).

Material needed for the process:

- Etching press: 44 x 84 inches or larger
- Lexan Plexiglas: 72 x 18 inches by ½ inch with white spray-paint or gesso on the back, beveled edges on face side
- Paper: Rives BFK 78 x 42 inches
- Masonite board: Two of 6 x 42 inches by ½ inch and beveled on long edges
- Large roller
- Ink: 5 pounds transparent base, 1 pound Setswell Compound, 1 pound Bone Black etching ink, 1 pound fire red etching or litho ink
- Packing tape
- Balloons
- Two sponges

Digital Chine-Collé

By Robin McClosky

Chine-collé merges printmaking with collage. In this workshop demonstration, digital imaging is combined with traditional chine-collé techniques. McClosky will begin with a digital file that will be used to create the “key” image on a photopolymer plate. Then, using Photoshop, she will create layers of color, or another image layer. This imagery will be output digitally on to Japanese paper, and then combined on the press with the photo-etched plate. The results can range from a subtly colored image to a complex, layered print. The piece could then be enhanced further and the demonstration extended with more work at the press, such as a monotype.

How to create digital output for chine-collé

1. After finalizing your image in grayscale and saving, convert grayscale image to RGB. Very important: Make sure that your color file matches the size and resolution of your film and plate.
2. Add a second layer, fill with white. This can be turned on and off as convenient.
3. Add another layer for color. Then, using selection tools of your choice, select the areas to which you want to add color. Complex selections should be saved in the channels palette, where they are available for later use.
4. If working with a saved selection (channel), go to select-load selection, and choose your selection.
5. Fill it with the color of your choosing. Start with fairly light colors (if you don’t know how to pick colors, go to Photoshop help menu and read up on color picker. It’s not hard to learn to use).
6. Repeat until you have put in all of the colors you need, and “save as” to create a new file from which to print.
7. After deleting the non-printing layers (typically the white and the grayscale), flatten the image before printing.

Photo-Positive Aluminum Plate Lithography Tusche Washes

by Gregory Page

In this handout I will briefly describe the way I have been working recently with photo-positive aluminum plates and using tusche washes as a drawing material. My recent subject matter has been plant forms. The tusche washes have worked well with transcribing these forms in an abstract and intriguing manner, resulting in mysterious impressions. I also use traditional lithographic drawing materials as well as other drawing materials that provide a range of marks when exposed on the plate. The use of all kinds of brushes and tools for scraping prove to be quite useful as well.

One of the key factors in my approach is the use of multiple burns on the plate and layering the films or drawing matrix in various ways to achieve a desired effect. Other factors are the use of block-out materials to also provide various manners of compositional organization. The varying degrees of opacity of the different drawing materials are what I find most intriguing in this approach.

I usually start by producing several drawings on film, acetate or wet media acetate. These films are burned in multiple layers or single layers to produce images for both color and black and white printing. One can produce a reductive image when carefully planned or an interestingly dense image with one burn of multiple layered drawings. The plates are preserved throughout the process with the use of the plate preserver and protecting the plates from too much light exposure. I try to arrange my working situation to allow me to burn the plate just before I am ready to print. I seem to have good results with this approach.

I use rubylith as a first burn on the plate to block out my image area and assure clean borders on my plate. I can also use it for blocking out an area of the plate to insert different parts of an image to a composition. After the plate is exposed I remove the rubylith from the plate and place my drawn film or films on the plate and make another burn. After this burn the plate is developed with the developer and rinsed well with water. The plate is placed on a flat surface and the excess water is removed with a damp sponge. The finisher preserver is applied with a sponge to the surface and the plate is buffed down with cheesecloth and fanned dry. I bring the plate to the press and have everything ready for printing. The plate is sponged with water several times to remove the finisher and I begin rolling up the plate and proofing. When I achieve a full image, after several proofs, I begin printing the edition right away. When printing I often use a fountain solution of one ounce of tannic acid plate etch to a gallon of water. I usually use Shop Mix Black ink for printing in black and white. For color printing I use the usual additives for the ink but try not to make the ink too stiff. I have been pleased with the results I have achieved using this method and hope that you find as much pleasure as I have in producing both black and white and color prints.

Here is a list of materials and equipment that I use for this method:

- For registration we use a punch system from Takach Press. Our system has six holes which works well for larger plates.
- We use a NUARC 40-1KS Metal Halide Exposure system. We have found that when set on 30 units we are able to maintain delicate drawing on the film without getting a haze from the films that are not transparent.

- We use the positive working litho plates and chemistry from Takach Press Corporation. (Kodak Capricorn/Horsell Plates, Three-way Universal Hand Developer, and Aqua Image Cleaner, Finisher, Preserver)
- We use the Rubylith Masking Film for blocking out areas for the border and within the image.
- We use a variety of films for drawing, including: clear polyester film, matte polyester film, Artex textured film, and Wet Media acetate.
- Drawing materials include: Koh-I-Noor 3085-4 UltraDraw Ink Black India, Stones crayons and liquid tusche, paste tusche, ball point pens, 6B pencils, Stabilo pencils #8046 from Takach Press Corporation, Liquitex Mars Black Acrylic Paint, Sharpies, permanent and water soluble markers and all kinds of brushes and scraping tools and erasers.

Digital Matrix for Water-based Serigraphy

by John Whitesell

Darkrooms with messy noxious chemicals, big awkward process cameras, expensive light-sensitive films and delicate halftone screens are no longer necessary to produce hard-line positives for making screen printing stencils. The digital matrix is made with a computer, appropriate software, and a laser or ink jet printer. This process can produce similar positives and in many ways is a more useful, creative method.

My definition of a digital matrix is a sheet of paper or film upon which a positive image can be printed, and which is opaque to UV light. This paper or film positive can be used to set a photo-stencil on a screen fabric for printing. The image has been input to a computer where it can be manipulated and processed to make a half-tone or solid line image. This demonstration will be about the creation of the digital matrix and the basic equipment and materials that can be used for the process.

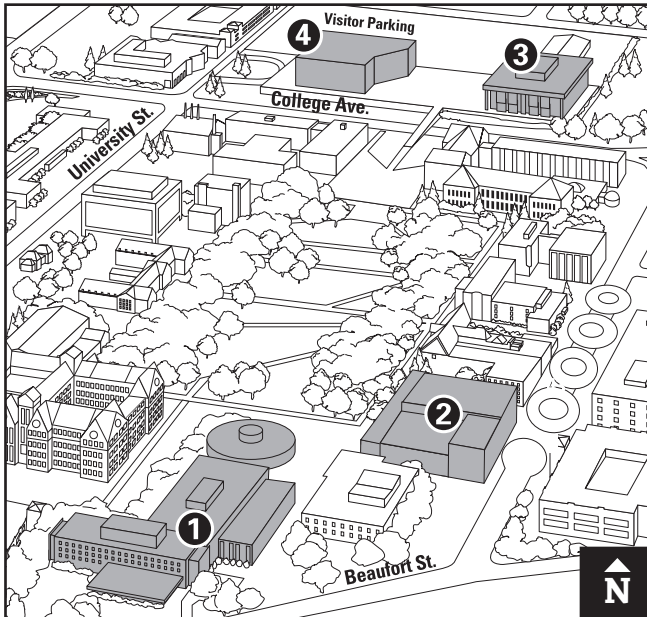
As another element of this presentation I hope to encourage a dialogue about the state of fine art screen-printing and its place in relation to the rapidly evolving realm of fine art digital printmaking. The large question is: What are the unique characteristics of screen-printing that make it useful to the artist and cannot be accomplished with a good color digital printer?

Elements of the Demonstration:

- Input: Acquiring and scanning image material
- Process: Conversion and processing of images
- Matrix Materials: Paper and film
- Output: Laser and ink jet
- Screen Process: Registration and printing
- Romance of the squeegee

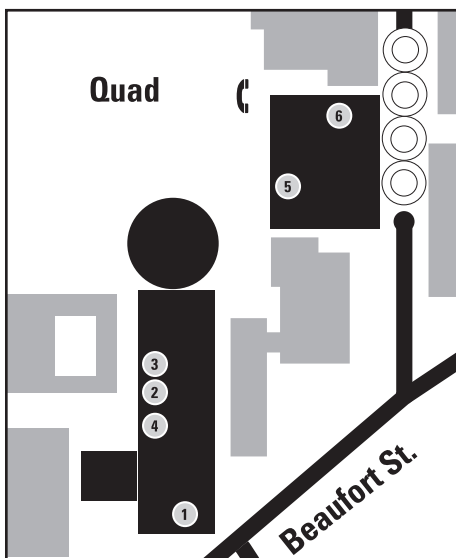
Maps and directions

Illinois State University



1. Center for the Visual Arts
2. Center for the Performing Arts
3. Milner Library
4. Bone Student Center

Centers for the Visual and Performing Arts



Center for the Visual Arts

1. University Galleries, room 110
2. Lithography Studio, room 127
3. Normal Editions Workshop (NEW), room 129
4. Intaglio Room, room 123

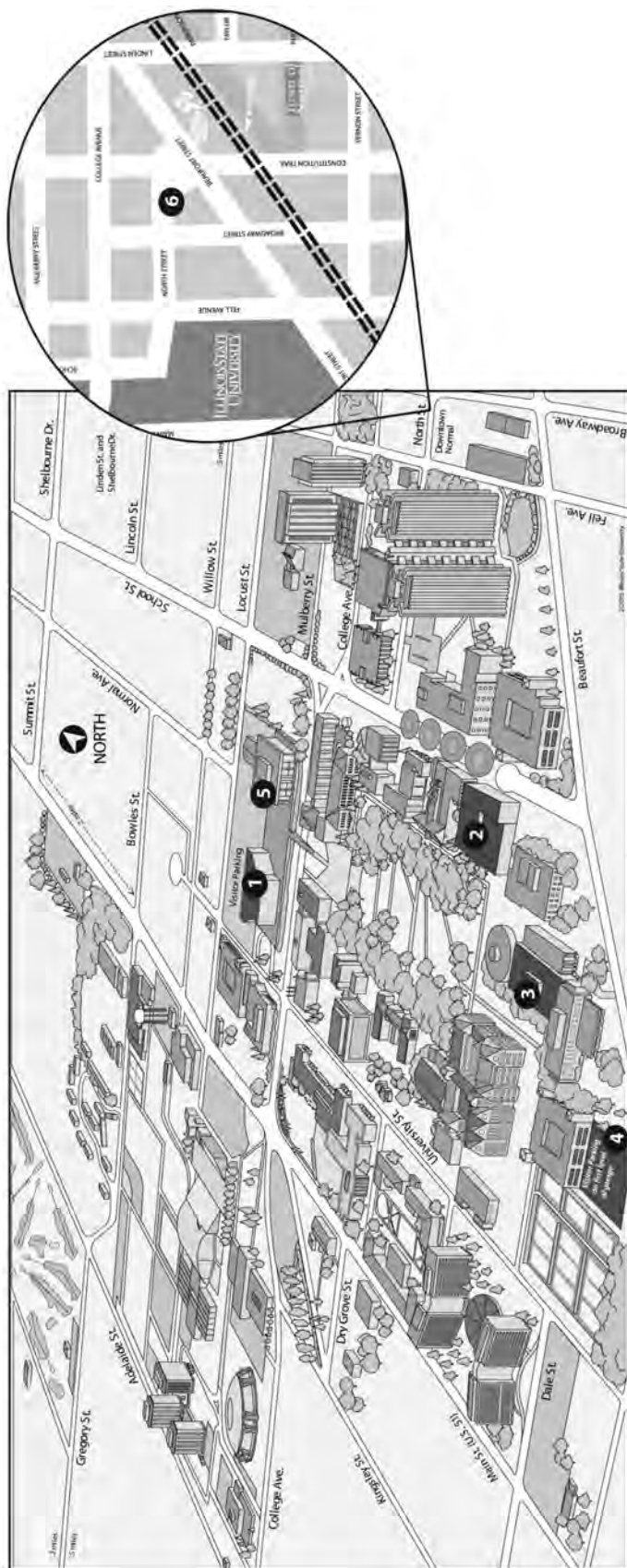
Center for the Performing Arts

5. Lobby
6. Concert Hall

Frontiers in Printmaking Illinois State University October 3-5, 2007

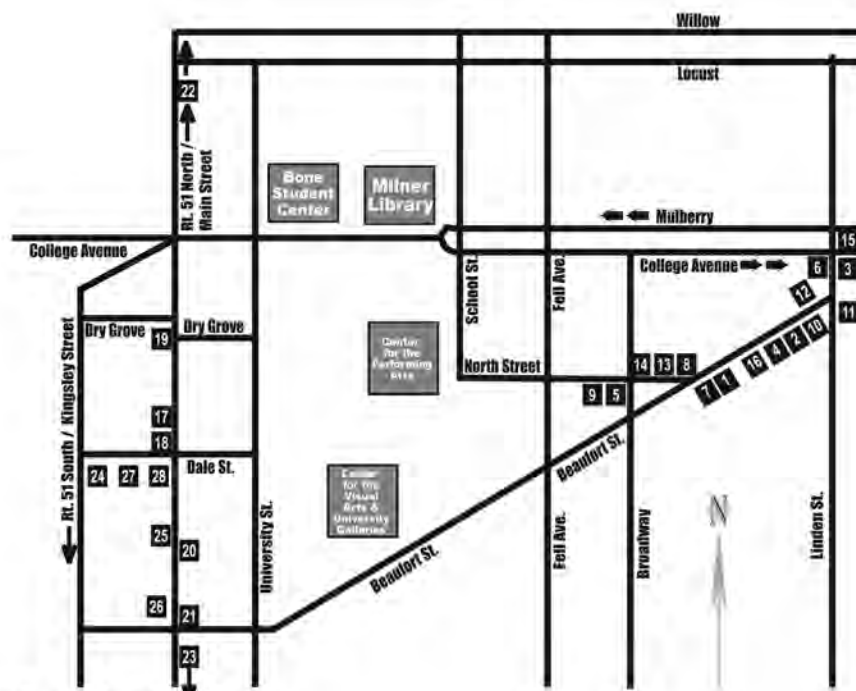
Maps and Directions

frontiers in
printmaking
CONFERENCE



1. Bone Student Center and Visitor Parking
2. Center for the Performing Arts
3. Center for the Visual Arts and University Galleries
4. Visitor Parking
5. Milner Library
6. Transpace Student Gallery

Restaurants Near the Illinois State University Campus



Bone Student Center

Burger King
Pizza Hut Express
McAlister's
The Cage II

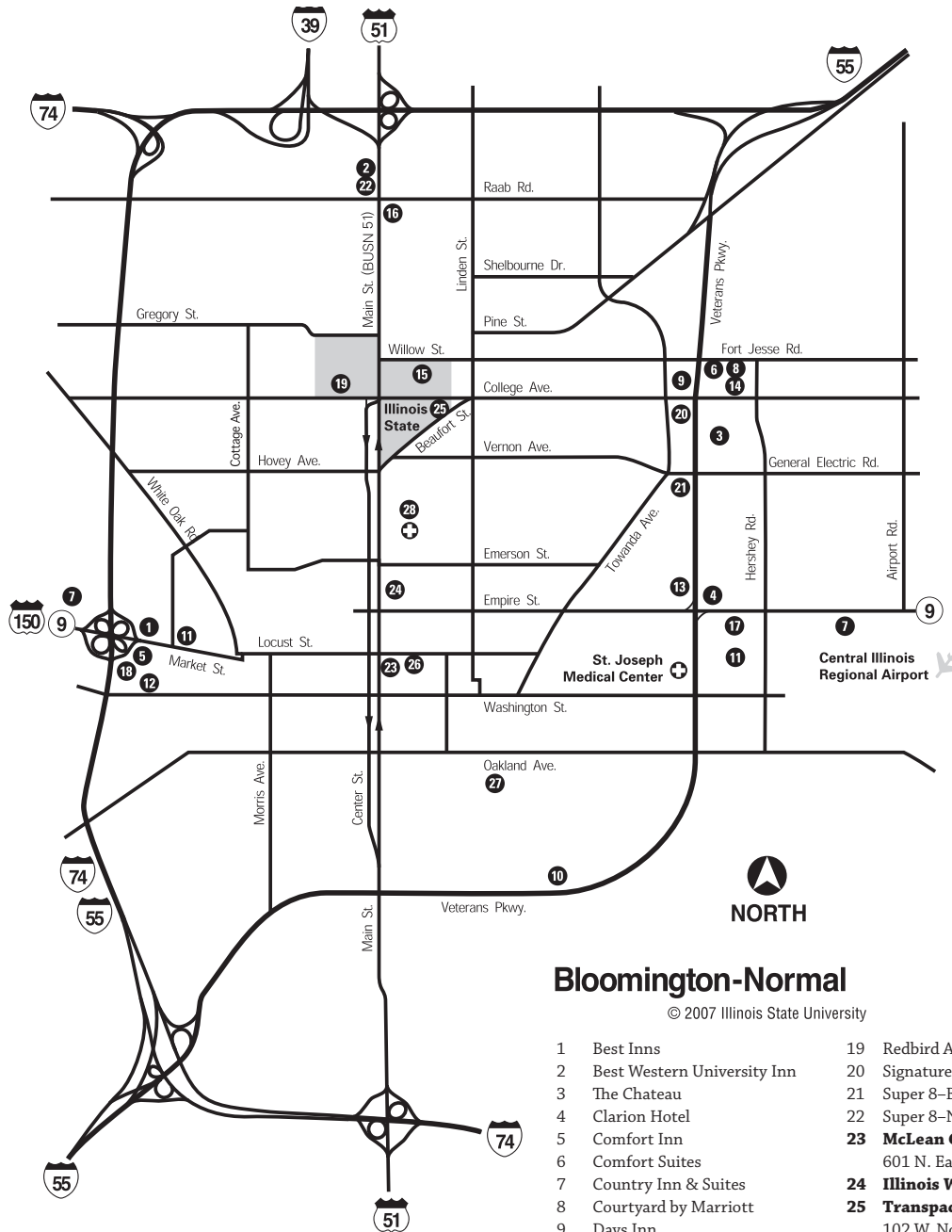
Uptown Normal

1. Big Mouth (106 E. Beaufort)
2. Boo Boo's Dawghouse (121 E. Beaufort)
3. Brewe-Ha's (102 S. Linden)
4. Coffeehouse & Deli (114 E. Beaufort)
5. Coffee Hound (205 W. North)
6. Così (138 E. Beaufort)
7. Emack & Bolio's (103 E. Beaufort)
8. Garlic Press Market Cafe (106 W. North)
9. Jimmy Johns (207 W. North)
10. LaBamba (129 E. Beaufort)
11. Lunker's (104 S. Linden)
12. Maggie Miley's Irish Pub (126 E. Beaufort)
13. Micheleo's (116 North)
14. Primetime Pizza (122 E. Beaufort)
15. Pub II (102 N. Linden)
16. The Groove Cafe' (107 E. Beaufort)

Near Main Street

17. Avanti's Italian Restaurant (407 S. Main)
18. Denny's Doughnuts (503 S. Main)
19. Jimmy John's (305 S. Main)
20. Latte Time (706 S. Main)
21. McDonald's (804 S. Main)
22. Ming's Wok (1101 N. Main)
23. Monical's Pizza (1219 S. Main)
24. Papa John's Pizza (602 Kingsley)
25. Potbelly's Sandwich Works and Noodles (609 S. Main)
26. Quizno's Classic Subs (709 S. Main)
27. The Rock (607 Dale)
28. Zorba's (603 Dale)

Bloomington-Normal



Bloomington-Normal

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- | | |
|--|---|
| 1 Best Inns | 19 Redbird Arena |
| 2 Best Western University Inn | 20 Signature Inn |
| 3 The Chateau | 21 Super 8-Bloomington |
| 4 Clarion Hotel | 22 Super 8-Normal |
| 5 Comfort Inn | 23 McLean County Arts Center |
| 6 Comfort Suites | 601 N. East St., Bloomington |
| 7 Country Inn & Suites | 24 Illinois Wesleyan University |
| 8 Courtyard by Marriott | 25 Transpace Gallery |
| 9 Days Inn | 102 W. North St., Normal |
| 10 Doubletree Hotel Bloomington | 26 Graduate studios |
| 11 Eastland Suites Hotel | 208-212 E. Douglas St., |
| 12 Econo Lodge | Bloomington |
| 13 Baymont Inn | 27 Manneken Press |
| 14 Holiday Inn Express & Suites | 1106 Bell St, Bloomington |
| 15 Illinois State University/
Visitor Parking | 28 BroMenn Regional Medical
Center |
| 16 Motel 6 | Virgina and Franklin Streets, |
| 17 Quality Inn & Suites | Bloomington |
| 18 Prospect Center | |



Bloomington-Normal

To Chicago
55

To Rockford
51

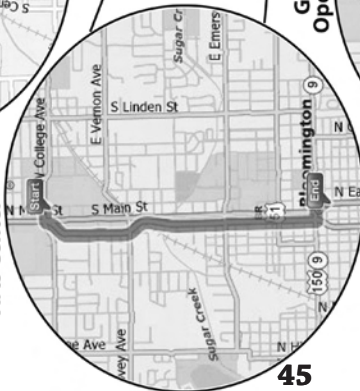
To Decatur
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To Springfield
and St. Louis
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Bromenn

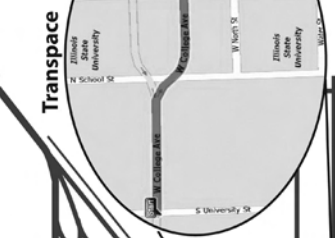
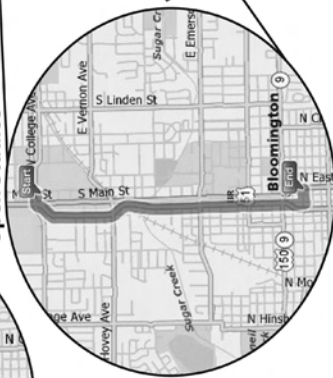


Brandt and Armstrong
Gallery
at the McLean County
Arts Center



45

Graduate
Open Studios

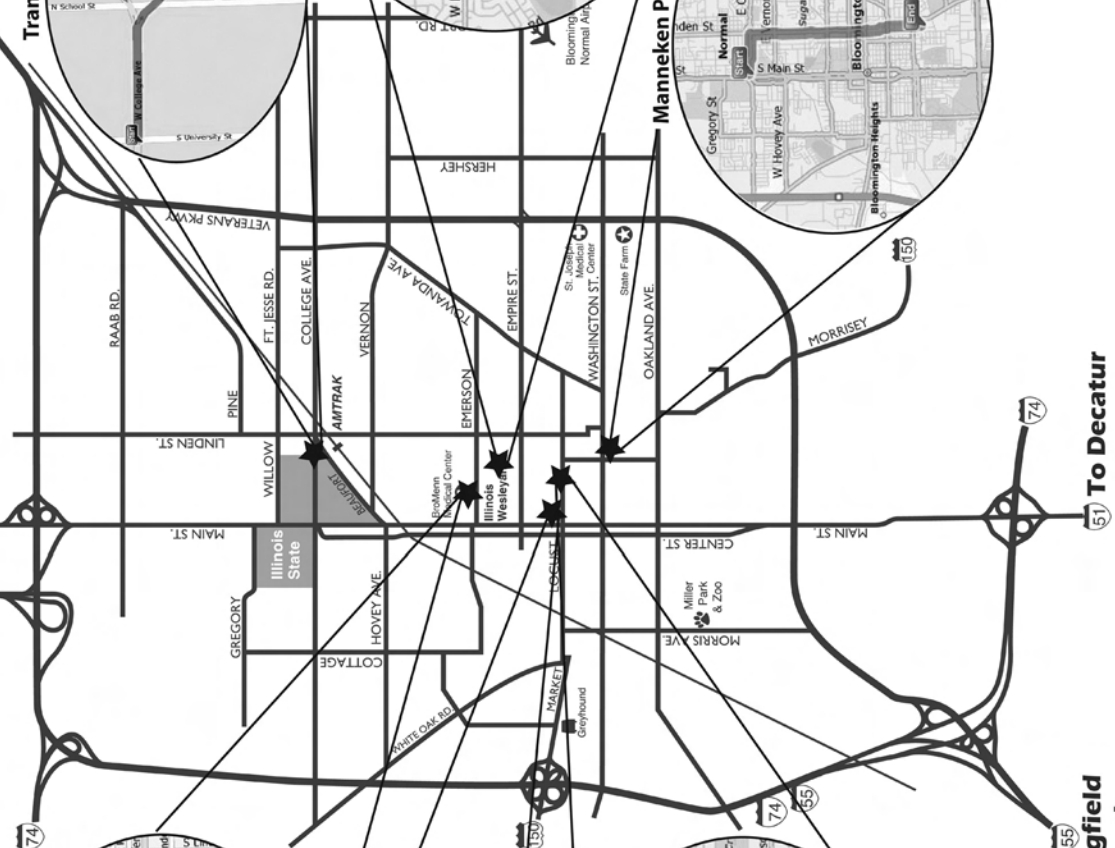
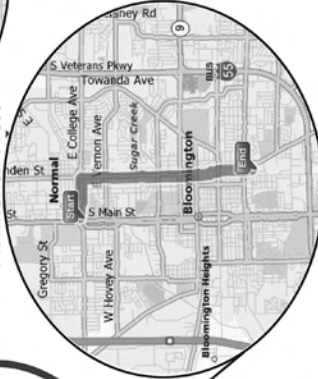


Transpace

Merwin Gallery
at Illinois Wesleyan
University



Manneken Press



Merwin Gallery

at Illinois Wesleyan University, Ames School of Art, Bloomington

Directions

Distance

Total Est. Time: 6 minutes

Total Est. Distance: 1.83 miles



1: Start out going WEST on W COLLEGE AVE toward N MAIN ST / US-51 BR. <0.1 miles



2: Turn LEFT onto US-51 BR / S MAIN ST. Continue to follow US-51 BR S. 1.5 miles



3: Turn LEFT onto W SCOTT ST. <0.1 miles



4: Turn LEFT onto N MAIN ST / US-51 BR N. <0.1 miles



5: Turn RIGHT onto E GRAHAM ST. <0.1 miles



6: End at **6 Ames Plaza West**
Bloomington, IL 61701, US

Total Est. Time: 6 minutes

Total Est. Distance: 1.83 miles



Start:
100 N University St
Normal, IL 61761-4402, US

End:
6 Ames Plaza West
Bloomington, IL 61701, US

Transpace Student Gallery

at Illinois State University

Directions

Distance

Total Est. Time: 2 minutes

Total Est. Distance: 0.52 miles

START

1: Start out going EAST on W COLLEGE AVE toward W MULBERRY ST.

0.4 miles



2: Turn RIGHT onto BROADWAY ST.

<0.1 miles



3: Turn LEFT onto W NORTH ST.

<0.1 miles

END

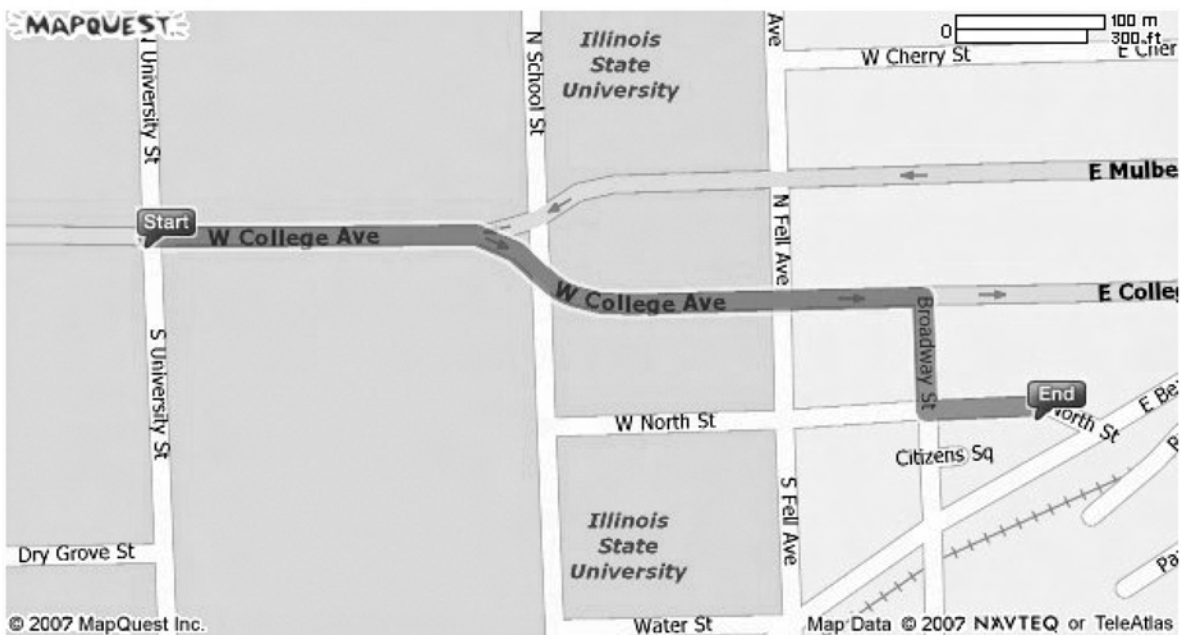
4: End at **Transpace**

102 W North St, Normal, IL 61761, US

Total Est. Time: 2 minutes

Total Est. Distance: 0.52 miles

MAPQUEST



Start:

100 N University St
Normal, IL 61761-4402, US

End:

Transpace
102 W North St, Normal, IL 61761, US

Bromenn Regional Medical Center Atrium

Virginia and Franklin Streets, Normal

Directions

Distance

Total Est. Time: 3 minutes

Total Est. Distance: 0.99 miles



1: Start out going SOUTH on S UNIVERSITY ST toward DRY GROVE ST.

0.8 miles



2: Turn LEFT onto W VIRGINIA AVE.

<0.1 miles



3: Turn RIGHT onto FRANKLIN AVE.

<0.1 miles

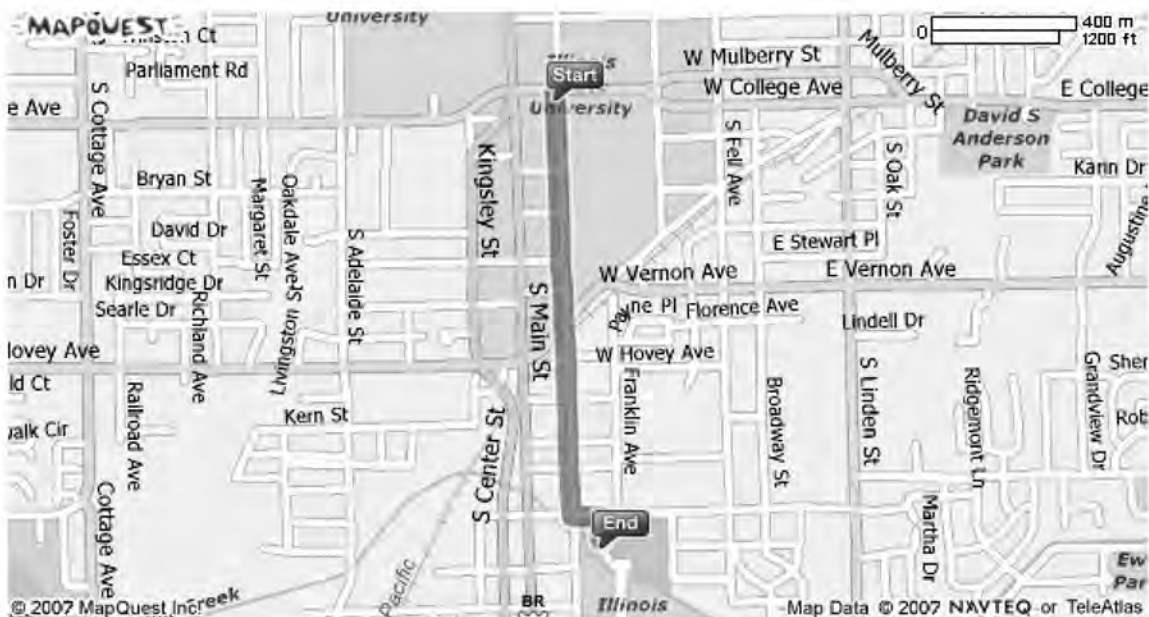


4: End at **1304 Franklin Ave**
Normal, IL 61761-3558, US

Total Est. Time: 3 minutes

Total Est. Distance: 0.99 miles

MAPQUEST



Start:

100 N University St
Normal, IL 61761-4402, US

End:

1304 Franklin Ave
Normal, IL 61761-3558, US

Brandt and Armstrong Galleries

at the McLean County Arts Center
601 N. East Street, Bloomington

Directions

Distance

Total Est. Time: 7 minutes

Total Est. Distance: 2.15 miles



1: Start out going WEST on W COLLEGE AVE toward N MAIN ST / US-51 BR. <0.1 miles



2: Turn LEFT onto US-51 BR / S MAIN ST. Continue to follow US-51 BR S. 1.8 miles



3: Turn LEFT onto W LOCUST ST / US-150 S / IL-9 E. 0.1 miles



4: Turn RIGHT onto N EAST ST. <0.1 miles



5: End at **601 N East St**
Bloomington, IL 61701-3003, US

Total Est. Time: 7 minutes

Total Est. Distance: 2.15 miles








Start:
100 N University St
Normal, IL 61761-4402, US

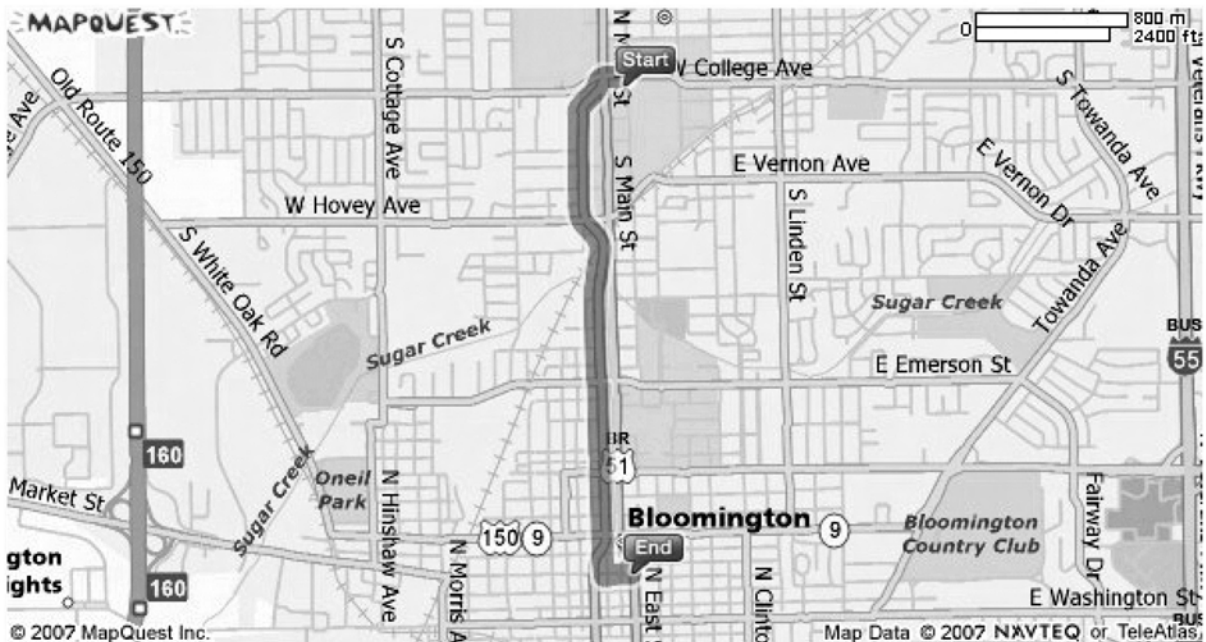
End:
601 N East St
Bloomington, IL 61701-3003, US

Graduate Open Studios

208-212 E. Douglas Street, Bloomington

Directions	Distance
Total Est. Time: 7 minutes Total Est. Distance: 2.27 miles	
START 1: Start out going WEST on W COLLEGE AVE toward N MAIN ST / US-51 BR.	<0.1 miles
 2: Turn LEFT onto US-51 BR / S MAIN ST. Continue to follow US-51 BR S.	1.8 miles
 3: Turn SLIGHT LEFT onto N CENTER ST.	0.1 miles
 4: Turn LEFT onto W MARKET ST.	<0.1 miles
 5: Turn LEFT onto N EAST ST / US-51 BR N.	<0.1 miles
 6: Turn RIGHT onto DOUGLAS ST.	<0.1 miles
END 7: End at 208 Douglas St Bloomington, IL 61701, US	
Total Est. Time: 7 minutes Total Est. Distance: 2.27 miles	

MAPQUEST



Start:
100 N University St
Normal, IL 61761-4402, US

End:
208 Douglas St
Bloomington, IL 61701, US

Manneken Press Open Studio

1106 Bell Street

Directions

Distance

Total Est. Time: 11 minutes

Total Est. Distance: 3.28 miles



1: Start out going EAST on W COLLEGE AVE toward W MULBERRY ST.

0.5 miles



2: Turn RIGHT onto S LINDEN ST.

1.7 miles



3: S LINDEN ST becomes WOODRUFF DR.

<0.1 miles



4: Turn RIGHT onto N LINDEN ST.

0.1 miles



5: Turn LEFT onto MONROE DR.

<0.1 miles



6: Turn RIGHT onto DAVIS AVE.

0.1 miles



7: Turn LEFT onto E WASHINGTON ST.

<0.1 miles



8: Turn RIGHT onto N MCCLUN ST.

0.5 miles



9: Turn LEFT onto BELL ST.

<0.1 miles



10: End at 1106 Bell St

Bloomington, IL 61701-7218, US

Total Est. Time: 11 minutes

Total Est. Distance: 3.28 miles

MAPQUEST



Start:
100 N University St
Normal, IL 61761-4402, US

End:
1106 Bell St
Bloomington, IL 61701-7218, US